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Arts d'Asie

Paris | 11 juin 2025









Arts d'Asie

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30764
Lots 101 - 153

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Première de couverture : lot 146
Deuxième de couverture : lot 136
Troisième de couverture : lot 131
Quatrième de couverture : lot 150

EXPOSITION

6 juin 2025, 12:00 - 18:00 CEST
7 juin 2025, 11:00 - 18:00 CEST
8 juin 2025, 11:00 - 18:00 CEST
9 juin 2025, 10:00 - 18:00 CEST
10 juin 2025, 10:00 - 18:00 CEST

We would like to thank Arthus
Boutin, for the photography and
James Hatcher for the design of the
catalogue.

GLOBAL HEAD, CHINESE CERAMICS AND WORKS OF ART

Asaph Hyman

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Asian Art

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Lots 101-153

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Front Cover: lot 146
Inside Front Cover: lot 138
Inside Back Cover: lot 131
Back Cover: lot 150

VIEWING

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GLOBAL HEAD, CHINESE CERAMICS AND WORKS OF ART

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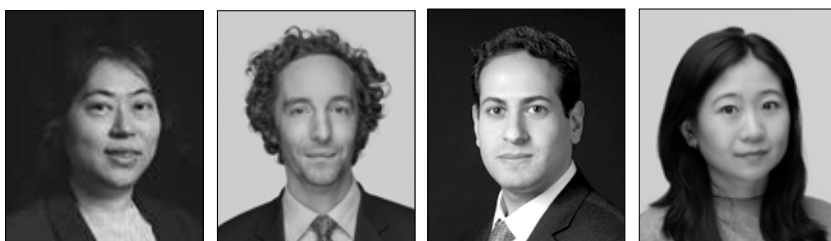
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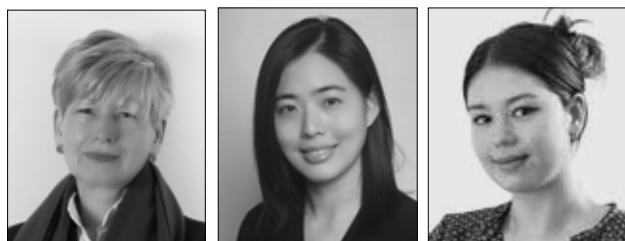
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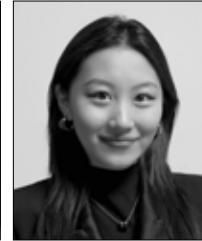
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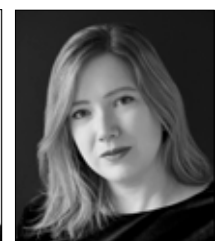


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101

TÊTE DE BOUDDHA EN SCHISTE GRIS

Ancienne région du Gandhara, III-IVe siècle

A GREY SCHIST HEAD OF A BUDDHA

Ancient region of Gandhara, 3rd-4th century

29 cm (11 3/8 in.) high

€15,000 - 20,000

Provenance:

Appraised by Emmanuel de Monbrison, Paris, 19 April 1983.

Christie's, Paris, 16 December 2022, lot 197.

犍陀羅 三至四世紀 片岩佛首

來源

Emmanuel de Monbrison 估值, 巴黎, 1983年4月19日

佳士得, 巴黎, 2022年12月16日, 拍品197

The anthropomorphism of the Buddha is a hallmark of Gandharan art, celebrated for introducing the earliest figural representations of the Buddha in human form. The Buddha's meticulously carved thick, wavy locks are swept back from the *urna* to form a widow's peak, reminiscent of Hellenistic sculptural conventions. Applying Greco-Roman ideals of beauty, the chiselled facial structure, aquiline nose and defined cupid's bow lip reflect the artistic exchanges in the ancient region of Gandhara stemming from Alexander the Great's legacy. The attention to naturalism, particularly evinced in the gentle facial modelling and full cheeks, imparts a lifelike presence to the sculpture, bridging the gap between the divine and the human form of the Buddha. The *ushnisha*, depicted here as a topknot, stands as a paramount iconographic attribute of the Buddha, signifying a tangible embodiment of the heightened wisdom attained upon enlightenment. Heavy-lidded eyes cast downward in a meditative gaze impart a serene countenance. His elongated earlobes, symbolise renunciation, referencing the Buddha's past as a prince who once wore heavy gold earrings. Compare with a closely related example sold at Christie's, New York, 19 March 2013, lot 201. Further comparison can be made with a head of a Buddha formerly from the collection of Claude de Marteau, sold at Bonhams, Paris, 12 June 2023, lot 41.



102

STATUE DE BOUDDHA EN SCHISTE GRIS

Ancienne région du Gandhara, vers III^e siècle

A GREY SCHIST FIGURE OF BUDDHA

Ancient region of Gandhara, circa 3rd century

61 cm (24 in.) high

€15,000 - 20,000

健陀羅 約三世紀 片岩佛陀像

Provenance:

Beagle Gallery, London, 1991.

French Private Collection.

Galerie Hioco, Paris, 2023.

來源

Beagle Gallery, 倫敦, 1991年

法國私人珍藏

Galerie Hioco, 巴黎, 2023年

This finely carved Gandharan Standing Buddha exemplifies the region's synthesis of Greco-Roman and South Asian artistic traditions. The naturalistic drapery, cascading in deep folds, reflects Classical sculptural technique, while the *ushnisha*, *urna* and meditative expression adhere to traditional Buddhist iconography. The base, featuring worshippers facing the central stupa, suggests its devotional function.

Similar to the standing Buddha Shakyamuni at the Metropolitan Museum of Art (67.154.5), this sculpture shares key stylistic elements, such as the carved wavy locks, *ushnisha*, and the Corinthian column base on the frieze. This sculpture exhibits a more fluid drapery treatment and softer facial modelling, in contrast to the Met example which presents a more rigid stance and pronounced frontal symmetry. These differences suggest regional or workshop variations within Gandharan production, highlighting the artistic diversity of the Kushan Empire. This work reflects a significant period of expansion in Buddhist Art and underscores the cultural exchanges that shaped its development along the Silk Road.



103 *

**STATUE D'UN BODHISATTVA EN
SCHISTE GRIS**

Ancienne région du Gandhara, III/IVe siècle

A GREY SCHIST FIGURE OF A STANDING
BODHISATTVA

Ancient region of Gandhara, 3rd/4th century
68 cm (26 3/4 in.) high

€6,000 - 8,000

Provenance:

Private British Collection, acquired in India,
circa 1920.

Thence by descent.

健陀羅 三/四世紀 片岩菩薩像

來源

英國私人收藏，約1920年得自印度
後由家族傳承

The prototypical iconography of bejewelled ornaments, draped lower robes, curled locks, and circular halo conveyed here reflects the entwined Indic-Classical style epitomising the art of Gandhara during the Kushan period (1st-4th century AD). Despite such clear Hellenistic references, the locus of exchange and foreign dynasties in the region left other stylistic imprints from Central Asia and India visible in this Bodhisattva's image. Bactro-Gandharan material culture reflected a confluence of Parthian, Scythian, and Indian influences, shaped by regional trade and producing a synthesis of styles appealing to a cosmopolitan local audience. Unlike the more common curls in undulating waves, the locks appear in parted vertical rows. This stylised treatment reflects Indic tendencies, evident in a head likely from the Parthian period (first half of the 1st century) from Taxila (Huntington, *The Ancient Art of India*, p. 117, fig. 7.6). The aureole with floral rays further references Central Asian influences in Gandharan sculpture. Several examples with variations of this design are attributed to Baujar (see Kurita, *Gandharan Art, Vol. II: The World of the Buddha*, 2003, pp. 60, 100-1, nos. 148, 259 & 267), a region once controlled by the Scythians in the 1st century. Another example illustrating this same design along the halo sold at Bonhams, New York, 20 March 2024, lot 753.



104 *

**STATUETTE DE BOUDDHA EN ALLIAGE
DE CUIVRE**

Cachemire, IX/Xe siècle

A SMALL COPPER ALLOY FIGURE OF
STANDING BUDDHA

Kashmir, 9th/10th century

Himalayan Art Resources item no. 2857

14 cm (5 1/2 in.) high

€1,500 - 2,000

Provenance:

Property from a Southern California Estate.

克什米爾 九/十世紀 佛陀銅像

來源

南加州私人遺產

The standing figure of Buddha is poised in an elegant contrapposto on a lotus base supported by a pedestal. The right hand is raised in *abhaya mudra*, a gesture signifying divine reassurance and fearlessness, while the left delicately gathers the hem of his monastic robe. The garment cascades over both shoulders, accentuating the figure's elongated and athletic contours. The synthesis of naturalistic modelling and dynamic posture exemplifies the refinement of Kashmiri sculptural traditions between the 7th and 12th centuries, a period marked by a unique confluence of Indic, Gandharan, and Central Asian artistic influences. A flaming mandorla encircles the figure, serving as a radiant halo, another defining expression of Kashmiri aesthetic sensibilities. For a closely related example, see a bronze standing figure of a Buddha from the same period collected at the British Museum, London (accession number 1955,1019.1).



105 *

THANGKA REPRÉSENTANT SHADAKSHARI LOKESHVARA

Tibet, XII-XIIIe siècle

THANGKA OF SHADAKSHARI LOKESHVARA

Tibet, 12th-13th century

Distemper and gold on cloth; inscribed on the verso in red script with '*ohm ah hum*' incantations behind each figure, and nine lines of Sanskrit and Tibetan inscriptions laid out in the form of a stupa which include verses to Vairocana, the '*ye dharma hetu...*' Buddhist creed, and the forbearance creed.

Himalayan Art Resources item no. 2852

Image: 43.5 x 33.2 cm (17 1/8 x 13 1/8 in.)

€80,000 - 120,000

The result of a carbon-14 analysis by the Swiss Federal Institute of Technology Zurich (ETH-56087; 6 January 2016) is consistent with the dating of this lot.

Provenance:

Hong Kong Art Market, 2014.

Private European Collection since 2015.

Art Loss Register Document 15045.6.CCF

西藏 十二至十三世紀 四臂觀音唐卡

本拍品經蘇黎世聯邦理工學院碳-14檢測(ETH-56087 ; 2016 年 1 月 6 日)，結果與其斷代相符。

來源

香港藝術市場，2014年

歐洲私人珍藏，自2015年

Art Loss Register（國際失蹤藝術品登記組織）檔案 15045.6.CCF



This refined composition presents white Shadakshari Lokeshvara, a four-armed manifestation of Avalokiteshvara, the Bodhisattva of Compassion. Rendered with delicate precision, Shadakshari Lokeshvara sits with meditative composure on a lotus throne. He holds his primary hands in *anjali mudra* at heart level as his secondary arms extend outwards, one holding a blooming lotus and the other a string of prayer beads. His gentle gaze, elongated earlobes and serene smile convey an aura of profound wisdom, as does his luminous white complexion, all emblematic of the deity's sanctity. Clad in a diaphanous red dhoti that folds fluidly across his seated form, his body is adorned with an array of elaborate jewellery – a multi-strand necklace draped across his torso, armlets, and gold bracelets worn around wrists and ankles. Pleated black hair falls across both shoulders, the rest gathered in a top knot that echoes the form of a stupa. The crown set along the hairline is decorated with stylised floral motifs and gemstones. Flanking Shadakshari Lokeshvara are two smaller attendant figures, forming a harmonious triptych. To the right is a male attendant, Manidhara, and to the left is another attendant figure of a white four-armed female deity, Shadakshari Mahavidya.

Early Tibetan painting from the 11th to 13th centuries, coinciding with the Second Dissemination of Buddhism, reflects a dynamic confluence of Indian and Nepalese aesthetic idioms. Directly referencing esteemed Pala painting traditions, works like the present thangka exhibit stylistic features that depict central figures with narrow tapered waists, sinuous silhouettes, and sharply defined facial features. The frequent use of a densely patterned blue background filled with minute floral motifs further illustrates this transregional dialogue. A notable parallel is seen in the early 12th-century folio *Bodhisattva Avalokitesvara Expounding the Dharma to a Devotee*, from an Ashtasahasika Prajnaparamita manuscript, attributed to the Mahavihara Master held in the Metropolitan Museum of Art (2001.445f; see Guy and Britschgi (eds.), *Wonder of the Age: Master Painters of India, 1100–1900*, 2011, p. 27, no. 1).

Within this broader context, the present thangka reveals several stylistic traits shared across Tibetan painting of the period. The four-coloured scrolling lotus throne emerges as a recurring motif within the rich visual vocabulary of the period, often accompanying representations of seated figures. A comparable use of this motif can be found in the thangka of eleven-faced, eight-armed Avalokiteshvara (see Rhie and Thurman (eds.), *Wisdom and Compassion: The Sacred Art of Tibet*, pp. 324–325, cat. no. 128). The rainbow-hued halo arching over the head of the central deity is also visible in the

thangka of Shakyamuni Buddha, formerly in the Speelman collection, sold at Bonhams, Hong Kong, 5 May 2025, lot 3. Parallels in other contemporaneous works, notably in the Portrait of Taklung Thangpa Chenpo and the Maitreya Buddha thangka (Singer and Kossak (eds.), *Sacred Visions*, 1998, pp. 91–92, no. 18; *ibid.*, pp. 109–110, no. 24,), demonstrate similar architectural throne backs and the stylised viridescent energetic swirling motifs that envelop his form. The colourful gem-incrusted border decorates further enhances the thangka's visual opulence.

A distinct Tibetan visual lexicon is articulated across the hierarchical composition of the present thangka. At the feet of the central lotus throne, two worshipping Tibetan monastic figures are depicted on either side. At the bottom register, a Tibetan monk faces an array of ritual implements that evoke devotional practice as well as demarcate the liminal threshold between the mortal and otherworld. Opposite this scene are benevolent protector deities Jambhala, Nagaraja, Hayagriva, and Vajrapani. An eight-armed, eleven-headed seated Avalokiteshvara facing forward with serene compassion is positioned near the rainbow halo of Shadakshari Lokeshvara, and on the opposite end, a Tibetan monk directs his gaze toward the principal deity in reverence. The uppermost celestial register features a Tibetan monk, a trio of transcendent buddhas and two Tibetan lamas.

Thangkas such as this one were often affiliated with specific monastic orders that sought to maintain distinct lineages of descent and transmission. An early 12th century thangka of the Shadakshari Triad from the John and Berthe Ford Collection, (see Woodward and Pal (eds.), *Desire and Devotion: Art from India, Nepal, and Tibet*, 2002, pp. 228–229, no. 132), evinces a close similarity in stylistic refinement, composition of the central triad, and iconographic details. Another 12th century thangka shows parallels to this painting with its triad of seated Shadakshari Lokeshvara and attendants (Singer and Kossak (eds.), *Sacred Visions*, 1998, p. 74, no. 10). Though lacking inscriptions, these thangkas share a particularly compelling iconographic feature: the presence of a similarly garbed Tibetan lama with a pointed yellow pandita's hat in the topmost register seated next to a lama with curled locks and wearing a white outer robe. Kossak identifies this pairing as Atisha and Dromtön, foundational figures of the Kadam tradition. Jane Casey articulates in many cases, lineages are integrated (see Casey, *Taklung Painting: A Study in Chronology*, Vol. 1, 2023), and without inscriptions, iconographic features are limiting. Still, this dual pairing suggests lineal affiliations with the Kadam Order.





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106

STUPA EN BRONZE

Tibet, vers XIVe siècle

A BRONZE STUPA

Tibet, circa 14th century

Himalayan Art Resources item no. 2870

17.5 cm (6 7/8 in.) high

€2,000 - 3,000

Provenance:

Property from a European Family Collection

西藏 約十四世紀 銅佛塔

來源

歐洲家族珍藏

With its bell-like shape, the double row of lotus petals around the base, the stepped *harmika*, and the conical arrangement of thirteen *bhumis* surrounding the central axis, and the lotus-form finial, this stupa has an early Tibetan form associated with the Kadampa tradition. Its designation derives from a stupa of this particular form associated with the great religious leader, Atisha, who disseminated Buddhism throughout the Himalayas in the 11th century. Compare with a closely related example sold in Bonhams, New York, 12 and 13 March 2019, lot 381, and another example sold in Bonhams, Paris, 15 December 2022, lot 141.



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STATUETTE DE VAJRASATTVA EN ALLIAGE DE CUIVRE DORÉ

Népal, vers XIVe/XVe siècle

A GILT COPPER ALLOY FIGURE OF VAJRASATTVA

Nepal, circa 14th/15th century

Himalayan Art Resources item no. 2869

10.8 cm (4 1/4 in.) high

€4,000 - 6,000

Provenance:

Property from a European Family Collection

尼泊爾 約十四/十五世紀 銅鑲金金剛薩埵像

來源

歐洲家族珍藏

This small figure shows Vajrasattva in its benevolent form, as a fully perfected bodhisattva able to assist in liberating all sentient beings from the cycle of rebirth and death. Vajrasattva has the unique power to cleanse any sentient beings of negative karma and transgressions of Buddhist vows. The bell in his left hand symbolizes the female aspect of wisdom and the *vajra* in his right hand the male qualities of skillful means and compassion. Together, these aspects indicate Vajrasattva's fully enlightened status. With his graceful posture, muscular upper body, cinched waist, and simple yet refined ornamentation reveal the sculptural tradition established by the Newars of the Kathmandu Valley in the 14th century.

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STATUETTE DE TARA EN ALLIAGE DE CUIVRE DORÉ

Népal, XIVe/XVe siècle

A GILT COPPER ALLOY FIGURE OF TARA

Nepal, 14th/15th century

Himalayan Art Resources item no. 2871

Tara, Mother of all Buddhas, seated in the poise of royal ease, leaning her well-proportioned body slightly to the right, gently swaying to one side, extending her right arm in the gesture of charity while resting her pendant right foot on a small lotus emerging from the double lotus base, the body dressed in a fine *dhoti*, wearing the ornaments of a goddess including a triple strand necklace, her face with a gentle countenance beneath a tri-lobed crown with central medallion encompassed in a crescent moon with inlaid semi-precious stones.

12 cm (4 3/4 in.) high

€8,000 - 12,000

Provenance:

Property from a European Family Collection

尼泊爾 十四/十五世紀 銅鑲金度母像

來源

歐洲家族珍藏





Other view

PROPERTY OF A LADY

女士藏品

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RARE STATUETTE DU BOUDDHA SHAKYAMUNI EN ALLIAGE DE CUIVRE DORÉ

Népal, époque Khasa Malla, vers XIVe siècle

A RARE GILT-COPPER ALLOY FIGURE OF SHAKYAMUNI BUDDHA
Nepal, Khasa Malla period, circa 14th century
Himalayan Art Resources item no. 1989

Seated in *dhyanasana* on a double lotus base with a beaded upper edge, the right hand held in *bhumisparsha mudra*, wearing a diaphanous robe with rice grain-patterned borders, elegantly draped over the left shoulder and gathering in folds between his legs, the broad face flanked by long pendulous earlobes and surmounted by a tall *ushnisha*.

32 cm (12 5/8 in.) high

€60,000 - 80,000

Provenance:

Property of a Lady.

Acquired between 2000 and 2005 from Studio Arga, Venice.

尼泊爾 卡薩馬拉 約十四世紀 銅鑲金釋迦牟尼像

來源

女士藏品

於2000年至2005年間得自威尼斯藝廊Studio Arga

The present figure displays several stylistic features that allow us to attribute it to the workshops of the Khasa Malla Kingdom. With its broad rounded shoulders and fleshy torso, the figure appears quite compact, slightly heavysset with robust almost sturdy physical features, an element that appears in other examples of Shakyamuni Buddhas made in the Khasa Malla workshops, see, for example, a gilt-bronze figure of Shakyamuni Buddha, sold in Bonhams Hong Kong, 21 April 2021, lot 20. The physiognomy of his face is defined by wide-set open eyes, set below long, slightly arched brows and a cusped mouth. The treatment of the Buddha's robe also shows two distinctive features more commonly found in Khasa Malla sculptures. The first being the fishtail-shaped sash draped over his left shoulder, the second the rice-grain pattern incised on the hemlines of the robe. The broad lotus base with its unfinished-looking rear that still retains some of the matte red pigment is another feature that indicates that it was worshipped in the Khasa Malla Kingdom. Compare with a figure of Buddha, sold in Bonhams Paris, 13 June 2023, lot 35.

Between the 12th and 14th century, the ruling family of the Khasa Mallas reigned over a territory that included large parts of present-day western Nepal and western Tibet. Devout Buddhists, the Khasa Malla rulers were great patrons of the arts. The metal-working tradition that evolved under their patronage shows the strong influence of artists and artistic traditions from Western Tibet, Pala India and the Kathmandu valley, reflecting the syncretic religions and cultures within the Khasa Malla kingdom.





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**STATUETTE DE CHAKRASAMVARA ET VAJRVARAHI
EN ALLIAGE DE CUIVRE**

Tibet, XVI^e siècle

A COPPER AND SILVER-INLAID COPPER ALLOY FIGURE OF
CHAKRASAMVARA IN UNION WITH VAJRVARAHI

Tibet, 16th century

Himalayan Art Resources item no. 2864

Finely cast, this sculpture portrays the four-headed and twelve-armed Chakrasamvara embracing his consort Vajravarahi, standing in *alidhasana* on a lotus pedestal, crossing the *vajra* and *ghanta* in his primary hands held in *vajrahumkara mudra*, with his uppermost hands holding an outstretched skin while grasping various attributes in his secondary hands, dressed in a tiger-skin *dhoti*, his hair tied in a topknot on the crown adorned with a crescent moon and surmounted by a jewel ornament, while Vajravarahi wraps both legs around her partner's waist, holding a blood-filled *kapala* in her left hand and a *kartika* in her right, both figures adorned with bejewelled necklaces and beaded chains, copper and silver-inlaid eyes.

32 cm (12 5/8 in.) high

€50,000 - 70,000

Provenance:

An important European Collection.

Acquired from Koller, Zürich, by the father of the present owners (by repute), thence in the family by descent.

西藏 十六世紀 錯銀錯紅銅勝樂金剛與金剛亥母像

來源

歐洲重要私人珍藏

現藏家之父得自闊樂拍賣行（傳），蘇黎世，後經家族流傳至今

This captivating figure of the great meditational deity (*vidam*)

Chakrasamvara with his consort Vajravarahi is a representative tour de force. Chakrasamvara is one of the most popular deities in Tantric Buddhism, the Himalayan regions and Tibet after the 11th century. His purpose and function in the Buddhist Vajrayana system served as a model for meditation practice employed by Tantric practitioners. Here, Chakrasamvara and Vajravarahi are caught in ecstatic embrace, a position that expresses one of the most important transcendental ideals in Tantric Buddhist art – the supreme bliss of enlightenment attained through the perfect union of Wisdom (Vajravarahi) and Compassion (Chakrasamvara). Both deities have similar crisply modeled faces with a wrinkle at the bridge of the nose to pronounce their furrowed brows. Chakrasamvara's piercing gaze is particularly inspired, highlighted with small copper and silver inlays. Like the imperially-marked Kurukulla, this Chakrasamvara wears sophisticated, separately cast garlands and beaded chains, and his tall chignon is a similar homage to the Pala style of medieval Northeastern India. Moreover, his chignon is decorated with a crescent moon, which, according to Rhie and Thurman, serves as a reminder that 'he was first worshiped by the wandering ascetics of medieval India, and that although he is a thoroughly Buddhist deity, he shares some attributes with Shiva, the Hindu god of yogis', see Rhie and Thurman, *Wisdom and Compassion*, New York, 1991, p. 278.





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**STATUETTE DE BOUDDHA SHAKYAMUNI EN ALLIAGE
DE CUIVRE REPOUSSÉ DORÉ**

Népal, datée 1664

AN INSCRIBED GILT-COPPER REPOUSSÉ FIGURE OF
SHAKYAMUNI BUDDHA

Nepal, dated 1664

Himalayan Art Resources item no. 2863

Seated cross-legged in *dhyanasana* on a double lotus base, with his right hand in *bhumisparsha mudra* and his left hand holding an alms bowl, his loose robes cascading in generous folds around his legs and feet, his face with a contemplative expression, engraved with around the base with a Sanskrit inscription dated in *Samvat* equivalent to 1664 CE.

32.5 cm (12 3/4 in.) high

€30,000 - 50,000

Provenance:

An important European Collection.

Acquired from Koller, Zürich, by the father of the present owners (by repute), thence in the family by descent.

尼泊爾 1664年（據銘文） 銅鑲金錘揲釋迦牟尼像

來源

歐洲重要私人珍藏。

現藏家之父得自闊樂拍賣行（傳），蘇黎世，後經家族流傳至今。

The finely engraved dedicatory inscription along the lower part of the pedestal identifies this Buddhist bronze as an image of the Vajrāsana Tathāgata and records that it was made in the year 1664.

The epithet Vajrāsana Tathāgata refers to the Buddha in his aspect as the one who attained enlightenment at Vajrāsana, the "Diamond Seat" beneath the Bodhi tree in Bodhgaya. The term combines Vajrāsana, denoting the sacred site of awakening, with Tathāgata, a title the Buddha used for himself, meaning "Thus-Gone" or "Thus-Come One". This epithet highlights both the historical and spiritual significance of the Buddha's enlightenment and is often used in ritual, doctrinal, and iconographic contexts, particularly within Mahāyāna and Vajrayāna traditions.

The use of dedicatory inscriptions in Himalayan statuary is grounded in the Buddhist principle of generosity, or *dāna*, a core ethical and spiritual practice. In Mahāyāna soteriology, *dāna* is recognized as the first of the six perfections (*pāramitā*) that guide the bodhisattva path. Giving, especially to monastic communities, is understood to generate *punya* or merit, which benefits the donor both in this life and future rebirths. These inscriptions offer valuable insights into the lived dimensions of merit-making, often recording the identity of donors and the intended recipients of the merit, thereby illustrating the reciprocal dynamics of merit-transfer.

In the present case, the finely made gilt figure was commissioned by a donor named Rubusiṇa as part of posthumous rituals performed on behalf of his deceased father. It is therefore plausible that the statue was offered to Siko Mugudi Monastery, where Rubusiṇa's father is said to have resided, though it remains unclear whether he was formally ordained as a monk. Siko Mugudi refers to a Buddhist monastery located a short distance away from the well-known so-called Wooden Pavilion or Kāṣṭhamanḍapa in Kathmandu, Nepal.

The name "Siko Mugudi" is, in fact, the original Newari designation for what was later Sanskritized as Kāṣṭhamanḍapa. Literally meaning "public meeting place under a tree," the term draws from the Newari word *sī*, which denotes both "tree" and "wood". This semantic overlap likely contributed to the later mistranslation of the name into Sanskrit as Kāṣṭhamanḍapa (i.e., "wooden pavilion"). Because the monastery is situated near this communal gathering spot, it came to bear its name.

The modern name "Kathmandu" is derived from "Kasthamandap," a vernacular adaptation of the Sanskrit term Kāṣṭhamanḍapa. This historic structure was severely damaged during the 2015 Gorkha Earthquake, leading to its complete collapse. In the aftermath, a significant reconstruction initiative was undertaken, grounded in local heritage conservation practices and prioritizing the use of traditional materials and craftsmanship. The restored pavilion was formally reopened to the public in 2022.

The inscription reads:

*um svastu samvat 785 pausalā gāka catudaśi kuhnu siko mugudi
bāhāla che tapādevaju moka dina putra rumbusiṇhāna dakirayāta
rācakaṃ, varja āsana tathāgata patimā dayakā juro || śubha ||*

And may be translated as:

'Om! May it be auspicious! Tapādevaju, the resident of the Siko Mugudi Buddhist monastery, passed away on the fourteenth day of the dark half of the Pauṣa month of [Nepal] Samvat 785 (CE 1664). Rubusiṇa, his son, commissioned this image of Vajrāsana Tathāgata in advance of the one-year death ritual.'

Bonhams would like to thank Dr. Yannick Laurent for the research and Gautama V. Vajracharya for the transliteration and translation.







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THANGKA REPRÉSENTANT PADMASAMBHAVA PEMA JUNGNE

Tibet Oriental, XIXe siècle

A THANGKA OF PADMASAMBHAVA PEMA JUNGNE

Eastern Tibet, 19th century

Distemper on cloth

Himalayan Art Resources item no. 2856

Image: 72 x 52.5 cm (28 3/8 x 20 5/8 in.);

With Silks: 148 x 98 cm (58 1/4 x 38 5/8 in.)

€4,000 - 6,000

Provenance:

Property from a Southern California Estate

藏東 十九世紀 蓮花生大士唐卡

來源

南加州私人遺產

This finely rendered thangka portrays Padmasambhava in his monastic form as Pema Jungne, seated in royal ease upon a grass mat within a verdant landscape. He holds a *vajra* and skull cup -- emblems of his tantric mastery. Flanking him are four of his principal disciples of the Nyingma lineage, including Shudbu Palgyi Sengge and Gyalwa Chogyang in the lower corners. Above Padmasambhava sits the Buddha, while Green Tara is positioned below, reinforcing the thangka's spiritual significance.

The composition is framed by a radiant aureole adorned with delicate floral motifs characteristic of the New Menri style. A comparable example of Padmasambhava (HAR 2197) illustrates similar stylistic motifs. This thangka also shows eastern painting influences of soft colour gradients, stylized clouds, and the inclusion of a red sun, which can be also evident on another Padmasambhava thangka in the Rubin Museum of Art (C2002.19.1).



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THANGKA REPRÉSENTANT UN PORTRAIT DE NGAWANG CHOKYI DRAGPA

Tibet, XVIIe siècle

A PORTRAIT THANGKA OF NGAWANG CHOKYI DRAGPA

Tibet, 17th century

Distemper and gold on cloth; verso inscribed with several lines of Tibetan prayers, mantras, and auspicious verses.

Himalayan Art Resources item no. 2855

Image: 55.5 x 41.5 cm (21 7/8 x 16 3/8 in.)

€4,000 - 6,000

Provenance:

Property from a Southern California Estate.

西藏 十七世紀 阿旺卻吉札巴肖像唐卡

來源

南加州私人遺產

Ngwang Chokyi Dragpa (1572-1641) was the head abbot of Sakya monastery in the second quarter of the 17th century. He was an important figure with prominent teachers and students. Taranatha (1575-1634) and Lochen Gyurme Dechen (1540-1615) were among his teachers. His students included leaders of the Sakya tradition, the 15th abbot of Ngor school Kunga Sonam Lhundrup (1571-1642) and the 27th Sakya Tridzin Jamgon Amnye Zhab (1597-1659).

A student identified by inscription as Chodrag Zangpo sits before Ngwang Chokyi Dragpa, offering him a golden rice mandala. Jetsun Dragpa Gylatsen (1147-1216) presides over the top center of the painting. That Ngwang Chokyi Dragpa is seated on a throne and holds a long life vase suggests he was alive at the time of this painting's creation in the 17th century. A stylistically related, slightly earlier painting of Chetsang Rinpoche, is published in Rhie and Thurman (eds.), *Wisdom and Compassion: The Sacred Art of Tibet, Expanded Edition*, 2000, pp. 250-1, no. 87.

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STATUETTE DU VINGT-HUITIÈME SAKYA TRIDZIN, NGAWANG SONAM WANGCHUK EN TERRE CUITE LAQUÉE POLYCHROME

Tibet, fin XVIIe siècle

A POLYCHROMED LACQUERED CLAY FIGURE OF THE TWENTY-EIGHTH SAKYA TRIDZIN, NGAWANG SONAM WANGCHUK

Tibet, late 17th century

The front of the cushion with a two-line Tibetan inscription in gold; the back with a lengthy, eight-line Tibetan inscription in black.

Himalayan Art Resources item no. 2853

38 cm (15 in.) high

€80,000 - 120,000

Published:

Michael Henss, "A Rare Image of the 28th Sakya Throne Holder Ngawang Sonam Wangchuk (1638-1685)", in Caumanns, Heimbel, Kano, and Schiller (eds.), *Gateways to Tibetan Studies: A Collection of Essays in Honour of David P. Jackson on the Occasion of his 70th Birthday*, Vol. 1, Universität Hamburg, 2021, pp. 399-414.

Provenance:

Michael Henss Collection, Zurich, acquired in the late 1990s.

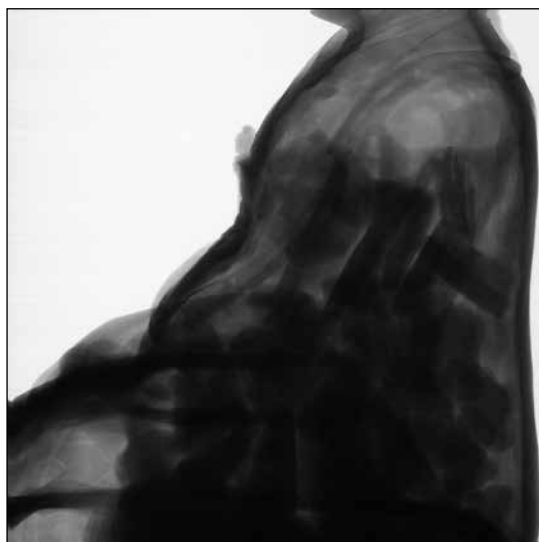
西藏 十七世紀晚期 彩繪泥塑二十八世薩迦法王阿旺索南旺楚像

著錄

Michael Henss, 「A Rare Image of the 28th Sakya Throne Holder Ngawang Sonam Wangchuk (1638-1685)」, Caumanns、Heimbel、Kano 及 Schiller 編, 《Gateways to Tibetan Studies: A Collection of Essays in Honour of David P. Jackson on the Occasion of his 70th Birthday》, 卷1, 漢堡大學, 2001年, 頁399-414

來源

Michael Henss 珍藏, 蘇黎世, 二十世紀八十年代晚期入藏



Radiography of the sculpture's internal contents

Data obtained at EMPA, Switzerland, with the kind help of Dr. Eberhard Lehmann, February 2025



Translation Front Inscription

Om svasti! I bow to the feet of the sublime [or: late?] root guru, whose kindness is incomparable, the great and glorious Sakyapa, the mantra-holding master, the omniscient Ngag dbang bsod nams dbang phyug bkra shis grags pa rgyal mtshan dpal bzang po. Mangalam!

Translation Back Inscription, Upper Plate (lines 1–4)

Om svasti! This is the renowned Venerable Dharma Lord [Ngawang Sonam Wangchuk], the protector of all, the glorious master, who extends his loving kindness to all beings like a mother cares for her only child, who rejoices in them, who leads them in the three realms, and who is the incomparable crown jewel among those who wear the saffron robes. As his inner reliquary and as a means to fulfil his wishes, we, headed by Depön Tenpa Dargye, have faithfully erected this most excellent statue of the supreme one bearing the name Sonam. May through this [act of erecting this statue] our impurities and mistakes that we have repeatedly accumulated all be completely purified. May through this [virtuous] power the happiness and wellbeing of all mother-like sentient beings be all-pervasive, just like the supreme taste of sweet honey, and may it serve as the cause so that all their wishes are effortlessly accomplished in accordance with the Dharma. Mangalam.

Translation Back Inscription, Upper Plate (lines 4–5)

A multiplying bone relic of the tathagata; a Khecari pill [blessed by] the Mantra Holder [i.e., Ngawang Sonam Wangchuk?]; a consecrated substance of Sonam Wangchuk, a *gyado*; a consecrated substance of a seven birthed [Brahmin] that produces many relics. As for the manner in which the fillings of the bone relics of Sonam Wangchuk abide [in this statue]: they are kept in its upper, lower, and middle parts.

Translation Back Inscription, Lower Plate (lines 1–3)

[In this sculpture] are present an image of Vajrabhairava; various blessing bestowing objects of the previous lords [of Sakya] together with [pieces of their] garments; **in particular, a large [piece of] garment of Sakya Pandita**; the relic body salt of the Venerable Lord Kunga Drakpa [i.e., Ngawang Sonam Wangchuk?]; one hundred and thirty-one [small] images [i.e., *tsha tshas*?] of Amitayus; a large amount of [Ngawang Sonam Wangchuk's] *dung'lok*, garment, and piece of tooth. Furthermore, necessary things like medicinal substances, grains, and brocade. May it thus become a cause for the welfare of the doctrine and sentient beings.

Bonhams would like to thank Dr. Jörg Heimbel for the above translation of the inscriptions.

Please see the lot's referenced publication, or refer to the department, for a transcription and transliteration of this sculpture's Tibetan inscriptions and footnotes explaining its translation.

This sculpture's detailed inscription records that, sealed within it, lie relics of the master it commemorates, along with those of other Sakya leaders, including one of the most revered masters of Tibetan Buddhism, Sakya Pandita (1182-1251). The bottom is sealed with a painted double *vajra* on an outer canvas. Portable statues containing documented relics of comparable origin are extremely rare. Thus, the inscription and the consecrations make the sculpture an outstanding treasure of Tibetan art and cultural history.

Considered the Third Coming of Buddha in Tibet, Sakya Pandita's (1182-1251) legacy as a scholar and religious leader remains among the greatest of all time. Studying Buddhist and non-Buddhist philosophy, tantra, logic, Sanskrit, poetry, astrology, and art with countless Indian, Nepalese, Kashmiri, and Tibetan masters, he achieved mastery over all these subjects. His writings are among the most widely influential in Tibetan literature and prompted commentaries by many subsequent authors. Among his 114 authored works is the only text of Tibetan origin ever to have been translated into the Sanskrit language (*The Treasury of Logic on Valid Cognition*). His Indian students at Nalanda University in Magadha translated the work, which was received with much acclaim (Watt, "An Overview of the Sakya Tradition", HAR set no. 5915). Sakya Pandita is also credited with the conversion of the Mongols to Buddhism. His reputation as the wisest Buddhist master of his time prompted the Mongol prince Khoden Khan to summon him to present-day Inner Mongolia in 1244. Sakya Pandita's unmatched sagacity among the Mongol rulers initiated the conditions for a political alliance established with his nephew, Chogyal Pagpa (1235-80), between the Sakya and the Yuan dynasty, that transformed Tibet's economic and political fortunes.



Other View





Fig. 1
Portrait of the 28th Sakya Tridzin Ngawang Sonam Wangchuk
Paris, Musée Guimet - Musée national des Arts asiatiques (MG24472)
©GrandPalaisRmn (MNAAG, Paris) / Michel Urtado

Consecrated with a "large piece of garment" belonging to Sakya Pandita, this polychromed clay portrait memorializes Ngawang Sonam Wangchuk (1638-85), the 28th Sakya Tridzin ("throne holder"), who presided over Sakya monastery, the headquarters of the Sakya order of Tibetan Buddhism. Ngawang Sonam Wangchuk was the precocious son of a great Sakya scholar, the 27th Sakya Tridzin, Jamgon Amnye Zhab (1597-1659). He received empowerments, teachings, and ritual instructions from his father at an early age, including the Sakya's core Lamdre teachings when he was thirteen. Ngawang Sonam Wangchuk ascended the Sakya throne following his father's death in 1659 and held the office for twenty-six years until his death in 1685. This sculpture was likely created within two years of Ngawang Sonam Wangchuk's passing, between 1685-7 (Henss, 2021, p. 401).

Six years into his office, Ngawang Sonam Wangchuk traveled to Lhasa for an audience with the Fifth Dalai Lama, Ngawang Lobzang Gyatso (1617-82), and the two developed a friendship (see www.treasuryoflives.org profile no. 10633). A distinctive feature of this

portrait is the *phurbha*, a ritual dagger, tucked into the belt of Ngawang Sonam Wangchuk's inner garment. The top part, shaped like a human head, can be seen before his chest. This rare motif indicates that he was a practitioner of Vajrakila Tantra and nods to the early influence of the Nyingma school of Tibetan Buddhism on the Khon family, from which the hereditary Sakya Tridzin lineage derives. Such a *phurbha* also characterizes several statues portraying the Fifth Dalai Lama, who shared a personal interest in Nyingma teachings (see HAR 12582, 58312, 75063 & 98237).

Ngawang Sonam Wangchuk's full head of slicked-back hair and recognizable countenance are similarly represented in an inscribed gilt-bronze portrait held by the Musée Guimet, Paris (fig. 1; HAR 85918; Beguin, *Tibet, Art et méditation: Ascètes et mystiques au Musée Guimet*, 1991, no. 43). It also displays the Nyingma *phurbha* tucked into his robes. A second inscribed gilt-bronze portrait in a private collection is published in Kreijger, *Godenbeet uit Tibet: Lamaïstische kunst uit Nederlands particulier besit*, 1989, p. 116.





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**TENTURE EN SOIE PEINTE (KANGDZE) REPRÉSENTANT
DES OFFRANDES DÉDIÉES À VAJRABHAIRAVA**

Tibet, XIXe siècle

A SILK OFFERING PAINTING (KANGDZE) TO VAJRABHAIRAVA

Tibet, 19th century

Himalayan Art Resources item no. 2854

Image: 73 x 207 cm (28 3/4 x 81 1/2 in.);

With border: 154 x 207 cm (60 5/8 x 81 1/2 in.)

€2,000 - 3,000

Provenance:

Property from a Southern California Estate

西藏 十九世紀 絲質大威德金剛掛幅

來源

南加州私人遺產

This painted silk banner was created to make 'wrathful offerings' (*kangdze*) to Vajrabhairava. Although the deity is absent from the composition, the subject can be identified by the array of wrathful implements and attire unique to Vajrabhairava displayed on the left-hand side. Various offerings, including a central *torma* cake, are laid out below. On the right-hand side are various auspicious objects and a host of animals featured below a row of suspended animal skins and entrails. For more information about *kangdze* offering paintings, see HAR set no. 4490.



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PANNEAU DE MANTRAS VAJRABHAIRAVA EN SOIE BROCAT

Tibet, XVIII/XIXe siècle

A BROCADED SILK PANEL WITH VAJRABHAIRAVA MANTRAS

Tibet, 18th/19th century

In tabby weave, interwoven with paper faced with gold leaf
Himalayan Art Resources item no. 2859

Image: 95.5 x 63 cm (37 5/8 x 24 3/4 in.);

With border: 192 x 160 cm (75 5/8 x 63 in.)

€3,000 - 5,000

Provenance:

Property from a Southern California Estate

西藏 十八/十九世紀 織錦大威德金剛真言布

來源

南加州私人遺產

This finely worked shrine cloth features nine panels of gold brocade mantras from the Vajrabhairava Tantra cycle, including short, medium, and long forms and those invoking retinue deities. Given the textile's rectangular shape and the addition of an outer silk fringe dyed with red and blue dotted patterns, the textile would have likely been used to cover a table upon which ritual items were placed during Vajrabhairava practice. A Vajrabhairava thangka in the Dargye Museum, Chengdu, has silk mounts with identical gold brocade mantras. The present textile is bordered with a vibrant triangular silk patchwork, stylistically comparable to a related cloth sold at Bonhams, Paris, 16 December 2022, lot 305. This Vajrabhairava shrine cloth reflects a union of sacred text, ceremonial function, and high craftsmanship.



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**BANNIÈRE DE TEMPLE EN TOILE PEINTE REPRÉSENTANT
DES OFFRANDES AUX DIVINITÉS COURROUCÉES**

Tibet, circa XIXe siècle

A TEMPLE BANNER DEPICTING WRATHFUL OFFERINGS

Tibet, circa 19th century

Distemper on cloth

Himalayan Art Resources item no. 2858

91 x 713 cm (35 7/8 x 280 3/4 in.)

€12,000 - 18,000

Provenance:

Property from a Southern California Estate

西藏 約十九世紀 彩繪祭物紋布掛幅

來源

南加州私人遺產

At the centre of this beautifully illustrated painting, three *torma* offerings are arranged upon a flayed human skin, placed before the palace of an absent deity. Although the specific deity remains indetermined, the *torma* in the centre is distinguished by the presence of a *garuda* and inscribed with the Tibetan seed symbol invoking 'fire' (*ram*), alluding to an affiliation with the Nyingma school of Tibetan Buddhism.

In the upper register of the composition, several symbolic elements further contextualise the ritual setting. These include a stylised representation of Mount Meru encircled by four colour coded continents, a *lhatse* (a cultural monument for a hill deity), and a lamellar armour including the helmet.

Such paintings would typically be installed in protector chapels within monastic complexes. However, this particular example extends beyond the conventional function of *kangdze* paintings, consisting of primarily of pleasing offerings arranged for the deity's enjoyment. The meticulous rendering of the *torma* offerings and the architectural detail of the deity's palace suggest an instructional intention, likely serving as a visual guide for practitioners or monastic scholars in the proper arrangement of ritual elements associated with this specific deity's practice within the Nyingma school.



118 *

STATUE DE BOUDDHA EN ALLIAGE DE CUIVRE DORÉ

Népal, XVI/XVIIe siècle

A LARGE CAST GILT COPPER ALLOY FIGURE OF BUDDHA

Nepal, 16th/17th century

Himalayan Art Resources item no. 2851

60 cm (23 5/8 in.) high

€200,000 - 300,000

Provenance:

Chino Roncoroni, c. 2005.

Private European Collection.

尼泊爾 十六/十七世紀 銅鑲金佛陀像

來源

Chino Roncoroni, 約2005年

歐洲私人珍藏



The historical Buddha Shakyamuni sits cross-legged, touching the earth in the familiar *bhumisparsa mudra*, calling it to witness his awakening. Cast in Nepal, this image embodies the enduring traditions of Newar metalwork at a time of great cultural vitality in the Kathmandu Valley. His body, softly modeled yet firmly grounded, rises into a long, smooth torso framed by a monastic robe edged in delicate bands of engraved lotus petals in shallow relief. The wide, inward-turning eyes, arched brows, and gently smiling mouth convey a tranquil presence, a hallmark of Newar ideals of enlightened form.

This Buddha's large scale resulted in a figure cast in separate parts combined with soldering and rivets. The intricate assemblage is visible from lines running along the right bicep, the left elbow, the circumference of the neck, and the small of the back. Pins are located within the left elbow, lap, and back. Due to the separate, heavily cast pieces, the sculpture bears considerable weight. Other large Nepalese figures show similar construction from the period. An 89 cm tall Kagyu yogin attributed to the 17th century shows eight separately cast parts. However, it also employs repoussé indicated in areas along the robe, unlike the present sculpture (Dinwiddie (ed.), *Portraits of the Masters*, pp. 150-3, no. 24). Two standing repoussé Dipankara Buddhas, both just over 75 cm, show a similar method of fabrication of soldered lines and pins (Bonhams, New York, 13 September 2011, lot 1005 and Norton Simon Museum of Art, M.1974.13.S). Two 15th-16th-century seated Tara figures are made with separately cast heads and arms joined at the shoulders and elbows (Asian Art Museum, B60S22+ and B60B160). Another similarly large scale repoussé example of Padmasambhava shows similar relief along the hems and a refined treatment of the face (Sotheby's, New York, 5 December 1992, lot 57).

The above examples illustrate stylistic traits similar to those of the present Buddha. All wear robes with thick hemlines, patterned with similar large entwined foliate designs. Along the Buddha's hem, the scrolling vines bend over and under blossomed lotus flowers. Akin to the Buddha's robes, the Dipankara Buddhas show deeper engraved designs and a low sweep of the robes across the abdomen, exposing a band of pleats stretching around the torso. Both Dipankara Buddhas also share facial features of thin, elongated noses, the bridge of which extends into sweeping brows. The upper and lower lids show a piped rim of articulation. This Buddha and the Norton Simon example share tear-dropped *urnas* set over a coiled swirl. Almost all of the examples appear with backs left without gilding, though there is continuity of the engraved hem designs in the Bonhams Dipankara Buddha and this example.





119

**STATUETTE DE VAJRABHAIRAVA ET VAJRAVETALI
EN BRONZE DORÉ**

XVIIIe/XIXe siècle

A GILT-BRONZE GROUP OF VAJRABHAIRAVA AND VAJRAVETALI

18th/19th century

Himalayan Art Resources item no. 2861

23 cm (9 in.) high (2).

€25,000 - 35,000

Provenance:

An important European Collection.

Acquired from Koller, Zürich, by the father of the present owners (by repute), thence in the family by descent.

十八/十九世紀 銅鑲金大威德金剛雙身像

來源

歐洲重要私人珍藏

現藏家之父得自闊樂拍賣行（傳），蘇黎世，後經家族流傳至今

Powerfully modeled, this sculpture depicts Yamantaka Vajrabhairava, the wrathful manifestation of Manjushri, or the Bodhisattva of Discriminating Wisdom, in ecstatic union with his consort Vajravetali. Vajrabhairava lunging in a warrior's pose while in interpenetrative congress with his consort, Vajravetali. Thirty-four of Vajrabhairava's arms encircle him and his partner, brandishing ritual weapons and attributes that symbolise his skillful means. His central face—that of a ferocious bull—signifies his subjugation of Yama, the Lord of Death, and his triumph over the cycle of birth, death, and rebirth. Vajrabhairava and his consort are clad in matching jeweled aprons and garlands of skulls and freshly severed heads. Vajravetali follows her consort's stance, wrapping her left leg around his waist and grasping onto him with her head thrown back, her fiery hair flowing down to her waist.

Vajrabhairava, the destroyer of ignorance and fear of death, is one of the principal *yidams* of the Geluk sect, the Tibetan Buddhist order founded by Tsongkhapa (1357-1419) that enjoyed increased importance amongst the emperors of the Ming and Qing dynasties. From the mid-seventeenth century onwards, the sect and its lineage became the dominant theocratic power in Tibet through the Dalai Lama, and the sole sect represented Tibetan Buddhist lineage at the Qing imperial court.

Closely related examples, are in the collection of the Rehol Monastery, Chengde, and in the Qing Palace Museum Collection, see, for instance, *Buddhist Art from Rehol*, Taipei, 1999, p.97, no.29, and Wang (ed.), *Zangchuan Fojiao Zaoxiang*, Hong Kong, 1992, p.92, no.64, and a figure sold in Bonhams, New York, 23 September 2020, lot 634.





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**STATUETTE D'AVALOKITESHVARA EN BRONZE ET ALLIAGE
DE CUIVRE REPOUSSÉ PARTIELLEMENT DORÉ**

Mongolie Intérieure, Style Dolonnor, XVIIIe/XIXe siècle

A PARCEL-GILT BRONZE AND COPPER REPOUSSÉ FIGURE OF
ELEVEN-HEADED AVALOKITESHVARA

Inner Mongolia, Dolonnor-style, 18th/19th century

Himalayan Art Resources item no. 2862

Standing on a double lotus base, with eleven heads arranged in five tiers, with eight main arms and thirty-two middle arms fanning out around her, with main hands held in *anjali mudra*, wearing diaphanous robes tied at the waist, a fine shawl loosely draped around the shoulders, adorned in jewellery.

48.3 cm (9 in.) high

€20,000 - 30,000

Provenance:

An important European Collection.

Acquired from Koller, Zürich, by the father of the present owners (by repute), thence in the family by descent.

內蒙古 多倫諾爾風格 十八/十九世紀 局部鎏金銅錘揲十一面觀音像

來源

歐洲重要私人珍藏

現藏家之父得自闊樂拍賣行（傳），蘇黎世，後經家族流傳至今



121

STATUETTE D'UN LAMA EN BRONZE DORÉ

Mongolie-intérieure, style Dolonnor, XVIII^e siècle

A GILT-BRONZE FIGURE OF A LAMA

Inner Mongolia, Dolonnor-style, 18th century

Himalayan Art Resources item no. 2866

Seated on a double brocaded cushion, his hands held in *vitarka mudra*, wearing a monk's cap and robe, his face with a serene expression.

18 cm (7 1/8 in.) high

€4,000 - 6,000

Provenance:

Acquired from Galerie Kleykamp, Amsterdam, in the 1940's.

A German Family Collection.

Sotheby's Paris, 12 December 2013, lot 33.

Property of a Gentleman.

內蒙古 多倫諾爾風格 十八世紀 銅鑲金喇嘛像

來源

於1940年代得自Kleykamp藝廊，阿姆斯特丹

德國家族珍藏

巴黎蘇富比，2013年12月12日，編號33

紳士藏品



122

**STATUETTE DE BOUDDHA EN ALLIAGE DE CUIVRE
REPOUSSÉ PARTIELLEMENT DORÉ**

Mongolie-intérieure, style Dolonnor, XVIIIe/XIXe siècle

A PARCEL-GILT COPPER ALLOY REPOUSSÉ FIGURE OF BUDDHA

Inner Mongolia, Dolonnor-style, 18th/19th century

Himalayan Art Resources item no. 2865

Seated cross-legged on a double-lotus base, both hands held in *vitarka mudra*, the gesture of discussion or teaching, the hems of his layered robes finely incised with a continuous foliate scroll, the face with a serene expression, his hair arranged in tight curls and surmounted by a domed *ushnisha*.

34 cm (13 3/8 in.) high

€6,000 - 8,000

Provenance:

Property of a Gentleman.

內蒙古 多倫諾爾風格 十八/十九世紀 局部鑲金銅錘揲佛像

來源

紳士藏品



123

STATUETTE D'UN GÉNÉRAL YAKSHA EN BRONZE DORÉ

XVIIIe siècle

A GILT-BRONZE FIGURE OF A YAKSHA GENERAL FROM A 51-DEITY SCULPTURAL MANDALA

18th century

Himalayan Art Resources item no. 1996

13.3 cm (5 1/4 in.) high

€3,000 - 5,000

Provenance:

Formerly in the collection of Christian von Reitzenstein.

十八世紀 銅鑲金藥叉大將像 出自51尊神祇曼荼羅

來源

Christian von Reitzenstein舊藏

Seated in *lalitasana* on an ornately decorated rectangular cushion, his right hand holding the handle of a now missing sword while he holds a mongoose in his left hand, wearing a *dhoti* around his waist falling in generous folds across his legs, a fine scarf draped around his shoulders, his face with protruding eyes, smiling lips and goatee, his hair dressed in an elaborate chignon and hidden behind an elaborate crown, the base sealed.

This small figure is part of a fifty-one piece set of sculptures composing retinue figures from the mandala of Medicine Buddha. It represents one of the twelve Yaksha Generals, each identified by their unique attribute, in this case the now missing sword identifying him as Neche located in the Northern direction, who is depicted holding a sword in the right hand and a mongoose in the left. He is the sixth of the twelve Yaksha Generals in the Medicine Buddha mandala. Compare this figure with another four other figures possibly of the same set as the present figure from a private collection, illustrated in Himalayan Art Resources item no. 10649. Four figures from an earlier Tibetan set were sold in Christie's Paris, 8 June 2010, lot 378.



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STATUETTE D'AMITAYUS EN BRONZE DORÉ

Marque et époque Qianlong (1736-1795), datée de l'année *gengyin*, correspondant à 1770

A GILT-BRONZE FIGURE OF AMITAYUS

Mark and period of Qianlong, dated by inscription to *Gengyin* year, corresponding to 1770
Himalayan Art Resources item no. 2867

The front of the base incised with a nine-character mark reading *Da Qing Qianlong Gengyin nian jingzao* (Respectfully made in the *gengyin* year of the Qianlong period in the Great Qing Dynasty, corresponding to 1770).

20.5 cm (8 1/8 in.) high (2).

€3,000 - 5,000

Provenance:

Property of a Gentleman.

清乾隆 1770年 銅鑲金无量寿佛像
「大清乾隆庚寅年敬造」款

來源

紳士藏品



124

125

STATUETTE D'AMITAYUS EN BRONZE DORÉ

Marque et époque Qianlong (1736-1795), datée de l'année *gengyin*, correspondant à 1770

A GILT-BRONZE FIGURE OF AMITAYUS

Mark and period of Qianlong, dated by inscription to *Gengyin* year, corresponding to 1770
Himalayan Art Resources item no. 2868

The front of the base incised with a nine-character mark reading *Da Qing Qianlong Gengyin nian jingzao* (Respectfully made in the *gengyin* year of the Qianlong period in the Great Qing Dynasty, corresponding to 1770).

20 cm (7 7/8 in.) high (2).

€3,000 - 5,000

Provenance:

Property of a Gentleman.

清乾隆 1770年 銅鑲金无量寿佛像
「大清乾隆庚寅年敬造」款

來源

紳士藏品



125

Property from the Collection of Johanna Ploschitzki (1887-1981)



Portrait of Johanna Ploschitzki (1887-1981)

126

TÊTE DE BOUDDHA EN MARBRE BLANC

Dynastie Tang ou postérieur

A LARGE WHITE MARBLE HEAD OF BUDDHA

Tang Dynasty or later

Carved in the round, his face with a meditative expression, with wide almond-shaped eyes below arched brows, above a well-formed nose and full, pursed lips, flanked by elongated ears, his hair dressed in tight curls neatly arranged around a central *ushnisha*, the white stone with traces of pigment, with a later stone stand.

30 cm (11 3/4 in.) high (2).

€20,000 - 30,000

Provenance:

Acquired from Leon Wannick, Paris, in the late 1920s (according to Johanna Ploschitzki's notes).

Collection of Johanna Ploschitzki (Hansi Share) (1887-1981), Berlin (until 1941).

Collection of the Museum am Rothenbaum. Kunst und Kulturen der Welt (MARKK), Hamburg (1941-2024).

Exhibited:

Museum am Rothenbaum. Kulturen und Künste der Welt (MARKK), 1941-2024.

Steppen und Seidenstrassen, 12 March - 02 October 2021, Museum am Rothenbaum. Kulturen und Künste der Welt (MARKK), Hamburg, no. 127.

Published:

Maria Katharina Lang and Rahel Wille, *Steppen und Seidenstrassen*, Hamburg, 2021, pp. 126-128.

唐或更晚 大理石雕佛首

來源

於1920年代末於巴黎得自Leon Wannick（據Johanna Ploschitzki筆記記錄）

Johanna Ploschitzki（即Hansi Share）（1887至1981年）私人收藏，柏林（至1941年）

羅騰堡世界文化與藝術博物館（即MARKK）藏品，漢堡（1941至2024年）

展覽

羅騰堡世界文化與藝術博物館（即MARKK），1941至2024年

《Steppen und Seidenstrassen》，2021年3月12日至10月2日，

羅騰堡世界文化與藝術博物館（即MARKK），漢堡，編號127

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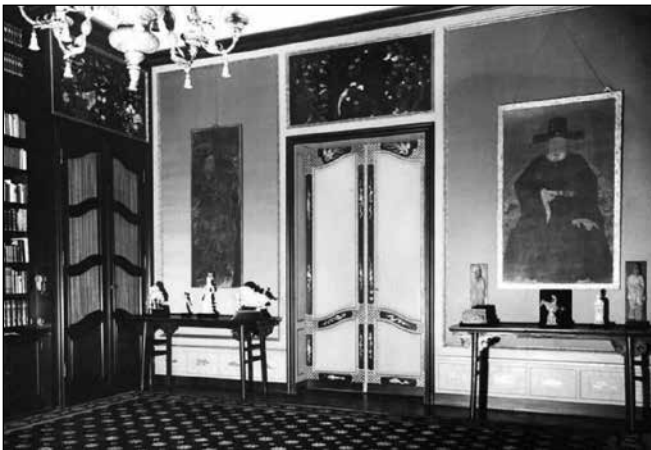




Portrait of Johanna Ploschitzki, ca. early 1930s, courtesy of USC Libraries, University of Southern California.



Villa Ploschitzki, Messelstrasse 5-11, Berlin, Dahlem, courtesy of USC Libraries, University of Southern California.



View of the library, Villa Ploschitzki, courtesy of USC Libraries, University of Southern California.

This impressive marble head of Buddha was originally in the collection of Johanna Ploschitzki (1887-1981), a Berlin native who emigrated to the USA in 1939 where she remarried and was known as Hansi Share, acclaimed inventor of the 'Monica doll'. In the 1920s, Johanna and her first husband Hermann Ploschitzki were successful business owners, Hermann Ploschitzki co-owned a chain of large department stores in and around Berlin. With their daughters Ingeborg and Marion, they lived in a magnificent villa in the affluent Berlin neighbourhood of Dahlem. After the death of Hermann Ploschitzki in 1932, and the rise of the National Socialists, Johanna Ploschitzki and her daughters emigrated to the USA in 1939 where they started a new life. The family's Berlin assets which included the large villa in Dahlem and an important art collection, were confiscated by the National Socialists, the contents of their home including the Chinese art collection sold at auction in Hamburg in 1941. The marble head and six other Chinese objects were purchased at the sale by the Museum am Rothenbaum (today MARKK) in Hamburg. In 1948 Johanna Ploschitzki filed a claim to have her property and her art collection restituted. In 1950, with exception of the marble head, all Chinese objects acquired by the museum were returned to the family. In 2021 a researcher discovered the Ploschitzki provenance of the Buddha head. A simple spelling mistake had removed any links between the head and the forced sale in 1941. The head was finally restituted to the heirs of Johanna Ploschitzki in June 2024, 83 years after being stolen from the rightful owners, the Ploschitzki family.

Berlin in the 1920s was an important center for the trade in Chinese art, culminating in the Exhibition of Chinese art (*Ausstellung Chinesischer Kunst*) at the Berliner Akademie der Künste in 1929. Berlin was home to important dealers in early Chinese art as well as collectors of Chinese art, among them Johanna Ploschitzki and her husband. By the late 1920s, they had built an extensive collection of Chinese art. Photos of the interior of their magnificent villa in Berlin Dahlem show Chinese furniture and paintings, cabinets full of tomb figures and Song ceramics elegantly placed in different rooms of the house. Johanna Ploschitzki noted that she 'owned an extensive collection of snuff bottles, a wonderful collection of jades, a collection of Tang objects, well known amongst fellow collectors, and a collection of 17th and 18th century Chinese porcelains'. The inventoried lists that Johanna Ploschitzki compiled in 1948 for the restitution claim detail the contents of the house and include several pages of Chinese works of art, listing each item and the name of the dealer they had purchased it from. They reveal that Ploschitzkis visited the most reputable Chinese art dealers at the time in Berlin, Munich, London and Paris including Otto Burchard, Erich Cassirer, Edgar Worch and China Bohlken in Berlin, Bernheimer in Munich, Yamanaka in London, C.T. Loo, La Compagnie de la Chine and Leon Wannieck in Paris.



Other view of the library, Villa Ploschitzki, with the marble head of Buddha in situ, courtesy of USC Libraries, University of Southern California.

The marble head was purchased from Leon Wannieck in Paris who sold Johanna Ploschitzki several examples of Chinese sculpture. On the listing compiled for the restitution claim, the head appears under no. 625 and Johanna Ploschitzki noted that it is a 'wonderful head'. She also remembers that the head was displayed in the library of the Dahlem home, to the left of the fireplace. In a picture taken by Martha Huth in the early 1930s, the head is clearly visible to the left of the large portrait painting acquired from Yamanaka in London. Leon Wannieck was a Vienna-born dealer in Chinese art, based in Beijing and Paris. Wannieck travelled extensively in China and acquired many early jades, Buddhist sculptures, ceramics, paintings and furniture which he sold in his Paris gallery. He was very active on the board of newly founded Musée Cernuschi, and sold as well as donated many pieces to the museum's collection, among them several important pieces of Buddhist sculpture including a very large free-standing 6th century white marble stele of the seated Buddha, reputedly from Hebei (accession number M.C.8763). When Leon Wannieck passed away in 1931, his obituary described him as the foremost dealer in Chinese art in Paris.

This impressive head of Buddha is modelled with vivid realism, his expression dignified and conveying utter spirituality. The naturalistic representation of this head reflects the sculptural style that developed in the late Tang dynasty and that was to define the sculptural tradition of subsequent dynasties. Carved entirely in the round, this large head would originally been part of an impressive, free-standing sculpture of Buddha. In the Tang period, most large-scale Buddhist sculptures were carved from stone, often associated with cave temples, the stones ranging from soft sandstone to a very hard limestone. In the Liao/Jin period, Buddhist sculpture was mostly carved from wood. In the Tang and later periods, very few large scale sculptures were carved of marble as the use of this material was restricted to imperial tombs and select temples. It appears that extant examples of Tang dynasty free-standing marble sculpture belong to a later phase of development. Compare with a large marble torso excavated in Xi'an and illustrated in *Zhongguo meishu quanji. Diaosu bian*, vol. 4, Beijing, 1988, pl. 53, and with another large marble torso on a pedestal sold in Christie's New York, 18 March 2016, lot 1404.

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**MAGNIFIQUE ET TRÈS RARE SELLE EN LAQUE SCULPTÉE
ET FER FORGÉ**

Première moitié de la Dynastie Ming (1368-1644)

A VERY RARE CARVED LACQUER AND IRON SADDLE

Early to mid-Ming Dynasty (1368-1644)

Exquisitely made with a composite wooden frame or saddle tree, each half carved from a single piece of wood covered by coarse textile and leather, joined by a high double arch-shaped iron pommel at the front and a low, wide rounded cantle bordered by rounded iron arches at the back, the front and rear end-board extensions, and the back of the cantle elaborately decorated in carved black lacquer on a red ground with a design of stags and deer in a dense wood setting, between rockwork issuing small flowers and clusters of grass, with long-armed gibbons swinging from gnarled branches of pines and flowering prunus, the design repeated on the openwork front plate of the iron pommel and the curved iron saddle arch of corresponding shape joined to the saddle tree by iron nails, additional holes along the upper edge of the saddle tree and the cantle possibly for attaching saddle straps, two slits on the middle of the saddle tree reinforced with metal, possibly for the attachment of leather stirrup straps and iron stirrups.
30 x 56 x 38 cm (11 3/4 x 22 x 15 in.)

€60,000 - 80,000

明早期至中期 朱地剔黑封侯晉祿馬鞍



Other View





A saddle in a mural in a Liao dynasty tomb in Baoshan, Ar Horqin Banner, Inner Mongolia.



A saddled horse in a mural in a Liao dynasty tomb in Datong, Shanxi.

This rare saddle, with its highly decorative carved lacquer side panels and cantle, is rather unusual if not unique. The use of iron in the construction evokes Tibetan saddles that similarly used iron frames and pommels in their design suggesting that this saddle may have been made in Tibet or was strongly influenced by Tibetan saddles. Yet the use of carved lacquer in the decoration of the saddle tree and cantle is very much Chinese in origin and suggest that the saddle may have been made in Tibet or by Tibetan craftsmen in China working for Chinese patrons.

A saddle with such sumptuous decoration must have been made for a wealthy patron. While it had a very utilitarian function, this saddle was at the same time luxuriously decorated and served as a symbol of status and wealth. Stylistically, the lacquer décor and the construction of the saddle as well as the use of iron point to a manufacturing date in the early to mid-Ming dynasty. In this period, horses played an important role in daily life. Rife with warfare, the Ming government kept a formidable cavalry of horses but also used these as a commodity to exchange with the Mongols in the north of the empire. Horses were also an important commodity and provided a way for exchange between the Ming and the Mongol sides, thus meeting the practical needs of the exchange and interdependence of agriculture and nomadic economy and culture. Indigenous Chinese horses were generally inferior to their Central Asian and Arabian counterparts, superior mounts were regularly acquired from foreign sources. Contemporary records demonstrate that large-scale horse ranches were established along the northern border, and a significant portion of the population in the two metropolitan centers worked in the imperial stables. Fine horses symbolised military prowess and imperial authority. For this reason, powerful steeds were a popular subject at the early Ming court where court artists painted hunting parties, as well as peaceful scenes of horses grazing. Skillful horsemanship played a vital role in the military successes of the Manchu empire and was a key factor in the establishment of the Ming dynasty. Because of this, riding and the use of weapons on horseback for warfare or hunting became important aspects of Ming cultural identity.

The design of this saddle is robust and complies with the design of the few known Chinese saddles of earlier and later date such as seen in a saddle painted on the walls of a Liao dynasty tomb discovered in Datong, Shanxi, a rare *tixi* lacquer-decorated saddle dated to the Yuan dynasty, sold in Christie's Hong Kong, 28 November 2012, lot 2086, and a carved cinnabar lacquer saddle of Qianlong date in the collection of the Metropolitan Museum in New York (accession number L.2017.55.1a–f). It also has the same construction as saddles found in Tibet and Mongolia as examples also in the collection of the Metropolitan Museum of Art, New York, demonstrate (see, for instance, accession number 1999.118a–g). What distinguishes this saddle, however, is the use of the carved lacquer design on the front and end plates and the back of the cantle in combination with a high pommel entirely worked in iron. A precious material that was time-consuming to make and extremely fragile, here it was lavishly employed on the most visible parts

of the saddle. Carved in a striking, two-colour design, the iconography is rare. Groups of finely rendered doe and stags idle in a dense, almost arcadian landscape. Long-limbed graceful monkeys clamber around and mingle with deer and small birds. Their long arms and tails identify them as gibbons, a species native to many parts of China before the end of the Ming dynasty, their habitat reaching from Gansu in the far northwest to Yunnan in the far southwest. A solitary, arboreal animal, living deep in forests amid the crowns of trees and never feeding on crops but gathering fruit high up in trees, they were considered charismatic and mysterious creatures. The lacquer design on this saddle is reminiscent of the same subject of gibbons and deer that appear in paintings of the Song to Ming dynasties, see, for instance, an album leaf by Yi Yuanji, (active in the late 11th century) National Palace Museum, Taipei (No. VA15f). But rarely if ever are they included in lacquer designs of the Ming dynasty. A scene of a stag and a gibbon closely related to the design on this saddle can be found on a small box similarly carved in black lacquer on red ground box, illustrated in M.-J. Ballot, *Les Laques d'Extrême-Orient. Chine et Japon*, Paris and Bruxelles, 1927, pl. 5. The image of a doe (*lu*) or stag and a gibbon (*yuan*) is a rebus or pictorial pun, that conveys a wish for success on an examination and a homophone for the expression 'the first [place gains] power'.

A stag and a doe are at the centre of the openwork front panel of the iron saddle pommel. It is made of relatively thick iron, finely chiselled and pierced, with densely arranged motifs, with layers of pierced scrollwork with long tendrils undercut to give an appearance of depth. The design is based on the carved lacquer design of the saddle plates, similarly depicting does and the stags against a background of flowering prunus branches and birds. The iconography is a popular one and appears in the decorative arts as early as the Five Dynasties, Liao and Jin. A crouching stag nestled amidst clusters of lotus-like flowers is the central motif on a pommel cover worked completely in gold sheet in repoussé, excavated from a Yuan dynasty tomb at Xianghuang Banner, Inner Mongolia, now in the collection of the Inner Mongolian Museum in Huhehaote, illustrated in Adam T. Kessler, *Empires Beyond the Great Wall: The Heritage of Genghis Khan*, Los Angeles, 1993, p. 155, fig. 101. However, while the iconography is Chinese, the material and the technique of this relatively thick, deeply chiselled and pierced iron front panel with densely arranged motifs with narrow gaps recall the workmanship of Tibetan artisans. Since at least the fifteenth century, artisans employed in metal-working workshops in the Derge kingdom in eastern Tibet, present-day Ganzi, Tibetan Autonomous Prefecture, perfected the techniques of working with different metals, most importantly iron, and produced the finest quality iron metalwork, among them finely made saddles with ornately decorated damascened iron parts. Although the iron pommel on this saddle is not damascened, the fine workmanship suggests the hands of a highly skilled Tibetan artisan. However, the luxurious carved lacquer decoration on the rest of the saddle and the iconography of the design reveal a strong Chinese influence and convey the great wealth, taste, and refinement of its original owner.



A gold repousse pommel cover discovered in a Yuan dynasty tomb in Xianghuang Banner, Inner Mongolia.



Detail of the openwork iron pommel on the present lot.



An iron saddle plate, Mongolia or Tibet, 13th-15th century, courtesy of the collection of the Metropolitan Museum of Art, New York (2010.336).

Property from the Collection of Dr. Oskar Trautmann

Lot 128

This colourful painting by Qi Baishi is dedicated to Dr. Oskar Paul Trautmann (1877-1950), German Ambassador to China in Nanjing from 1935 to 1938. It is one of the last paintings from his illustrious collection of modern Chinese paintings that has remained in the Trautmann family by direct descent.



Dr. Oskar Paul Trautmann (1877-1950)

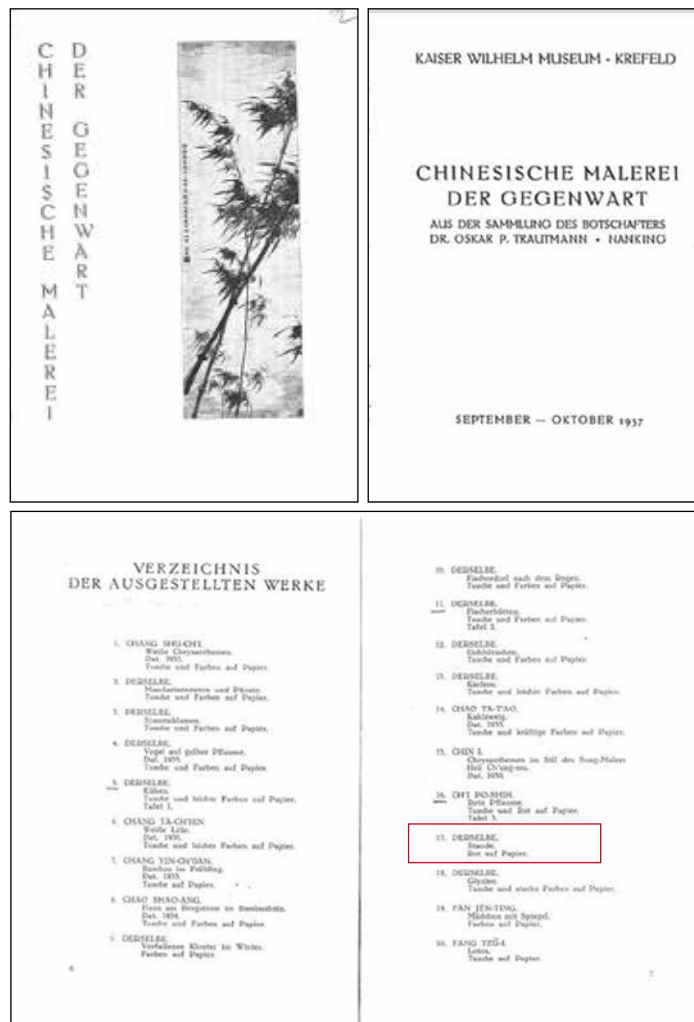
Dr. Oskar Trautmann was a German diplomat with a long and distinguished international career. After occupying consular posts in St. Petersburg, Zürich, Kobe and Tokyo, Dr. Trautmann was appointed head of the German legation in Beijing in 1931, a position he held until 1941. From 1935 and until 1938, he served as German ambassador to China in Nanjing. A pacifist, Trautmann undertook the role of counsellor and negotiator attempting to broker a peace deal between China and Japan in 1937/38. In 1938, after negotiations failed, Trautmann was asked to return to Germany.

During his sojourn in China, Oskar Trautmann immersed himself in Chinese culture. He became an ardent student and passionate collector of Chinese art. At a time, when many artefacts appeared on the market in China, Trautmann began to collect archaic bronzes. Twenty examples were published in 1939 by Gustav Ecke, a German professor at Fujen Catholic University in Beijing, see Gustav Ecke, *Frühe Chinesische Bronzen aus der Sammlung Oskar Trautmann*, Beijing, 1939. But Trautmann's interest far exceeded early bronzes. He was interested in contemporary art, in the different artists, styles and schools of thought of early 20th century artists like Wu Changshuo, Zhang Daqian and Xu Beihong whom he befriended and whose works he greatly admired. An encounter with Yakichiro Suma (1892-1970), a Japanese diplomat and Consul General of the Japanese legation in Nanjing in 1933, led to a meeting with Qi Baishi (1867-1954). Like Suma, Oskar Trautmann befriended Qi Baishi and bought several of the artist's works, among them the present painting which Qi Baishi dedicated to his friend Oskar Trautmann.

A fierce advocate for modern Chinese art, Oskar Trautmann masterminded a series of ground-breaking exhibitions of modern Chinese artists in Germany. In the 1920s and 1930s, Berlin had been an important centre for the trade and promotion of Chinese art. The 1929 exhibition of Chinese Art in Berlin had drawn international attention and Trautmann seized the opportunity to promote contemporary Chinese artists in Germany. Between 1934 and 1938, while he was officially working in Nanjing, Oskar Trautmann travelled extensively between China and Germany, organizing four important exhibitions in Frankfurt, Berlin, Krefeld and Breslau dedicated to modern Chinese artists to which he lent over one hundred paintings from his personal collection, among them this painting by Qi Baishi. Dedicated to Oskar Trautmann, this painting of amaranths is executed in a style that Qi Baishi developed in the late 1920s. Painted in a colourful, boldly rendered manner that freely traces the entwined and overlapping leaves of the amaranth branch, the composition in varying shades of red and pink contrasts with the deep black brushstrokes of the accompanying calligraphy creating a harmonious balance, a feature that was to anticipate Qi Baishi's later work.



Catalogue Berlin, Prinzessinnen Palais, 1937.



Catalogue Krefeld, Kaser Wilhem Museum, 1937.

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QI BAISHI (1864-1957)

Amarante

Ink and colour on paper, hanging scroll

Inscribed and dedicated to Ambassador Trautmann,
signed, with two artist's seals and one collector's seal
107.2 x 33 cm (42 1/8 x 13 in.)

€60,000 - 80,000

Provenance:

Collection of Dr. Oskar Paul Trautmann (1877-1950), German
Ambassador to China (1935-1938), thence in the family by descent.

Published:

Leopold Reidemeister, *Chinesische Malerei der Gegenwart. Aus
der Sammlung des Botschafters Oskar P. Trautmann, Nanking*,
Berlin, 1937, cat. no. 17.

Leopold Reidemeister, *Chinesische Malerei der Gegenwart. Aus
der Sammlung des Botschafters Oskar P. Trautmann, Nanking*,
Krefeld, 1937, cat. no. 17.

Leopold Reidemeister, *Chinesische Malerei. Leihgaben aus der
Ostasiatischen Kunstsammlung der Staatlichen Museen, Berlin
und von Herrn Dr. O.P. Trautmann, Deutscher Botschafter in China*,
Breslau, Schlesisches Museum der Bildenden Künste, 1938,
cat. no. 17.

Exhibited:

*Chinesische Malerei der Gegenwart. Aus der Sammlung des
Botschafters Oskar P. Trautmann, Nanking*, Berlin, Prinzessinnen-
Palais, May - June 1937, no. 17.

*Chinesische Malerei der Gegenwart. Aus der Sammlung des
Botschafters Oskar P. Trautmann, Nanking*, Krefeld, Friedrich
Wilhelm Museum, September - October 1937, no. 17.

*Chinesische Malerei. Leihgaben aus der Ostasiatischen
Kunstsammlung der Staatlichen Museen, Berlin und von Herrn
Dr. O.P. Trautmann, Deutscher Botschafter in China*, Breslau,
Schlesisches Museum der Bildenden Künste, July - August 1938,
no. 17.

齊白石 秋色雁來紅

設色紙本 立軸

款識：陶公使雅正。齊璜白石。

鈐印：木人、吾畫遍行天下偽造居多

藏印：德國陶德曼氏收藏書畫之印

來源

1935至1938年間德國駐華大使陶德曼（1877-1950）珍藏
後經家族流傳至今

出版

Leopold Reidemeister, 《Chinesische Malerei der Gegenwart.

Aus der Sammlung des Botschafters Oskar P. Trautmann, Nanking》,
柏林, 1937年, 圖錄編號 17

Leopold Reidemeister, 《Chinesische Malerei der Gegenwart.

Aus der Sammlung des Botschafters Oskar P. Trautmann, Nanking》,
克雷費爾德, 1937年, 圖錄編號 17

Leopold Reidemeister, 《Chinesische Malerei. Leihgaben aus der

Ostasiatischen Kunstsammlung der Staatlichen Museen, Berlin
und von Herrn Dr. O.P. Trautmann, Deutscher Botschafter in China》,
布雷斯勞, 西里西亞美術館, 1938年, 圖錄編號 17

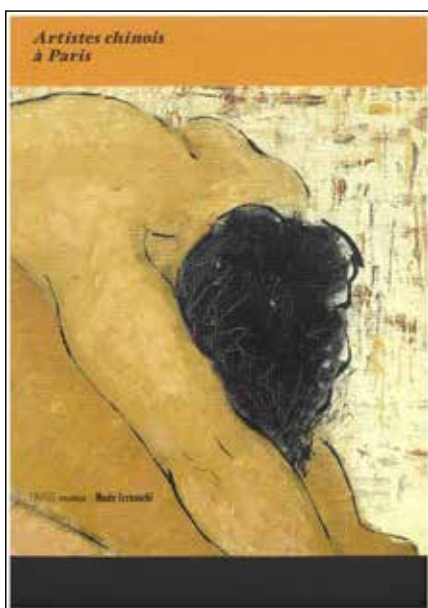
展覽

《Chinesische Malerei der Gegenwart. Aus der Sammlung des
Botschafters Oskar P. Trautmann, Nanking》, 柏林公主宮,
一九三七年五月至六月, 編號17

《Chinesische Malerei der Gegenwart. Aus der Sammlung des
Botschafters Oskar P. Trautmann, Nanking》, 克雷費爾德,
弗里德里希·威廉博物館, 一九三七年九月至十月, 編號17

《Chinesische Malerei der Gegenwart. Aus der Sammlung des
Botschafters Oskar P. Trautmann, Nanking》, 布雷斯勞,
西里西亞美術館, 一九三八年七月至八月, 編號17





129 AR

LIN FENGMIAN (1900-1991)

Femme Assise

Ink and colour on paper, framed
Signed *Lin Fengmian*, with one artist's seal
67 x 65.8 cm (26 3/8 x 25 7/8 in.)

€100,000 - 150,000

Provenance:

Acquired directly from the artist in the 1950s according to the owner.
Property of a French Family Collection.

Published:

Eric Lefebvre, *Chinese Artists in Paris*, 9 September - 31 December, 2011, Musée Cernuschi, cat.no. 36, pp. 134-135.

Exhibited:

Chinese Artists in Paris, 9 September - 31 December, 2011, Musée Cernuschi, Paris, no. 36.

林風眠 仕女圖

設色紙本 鏡框

款識：林風眠。
鈐印：林風眠印。

來源

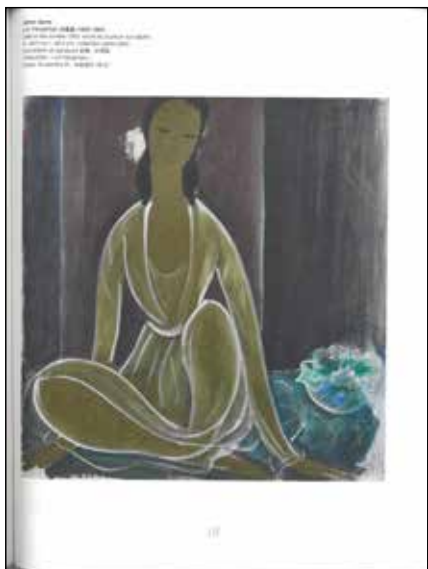
於1950年代直接得自藝術家（據藏家）
法國家族珍藏

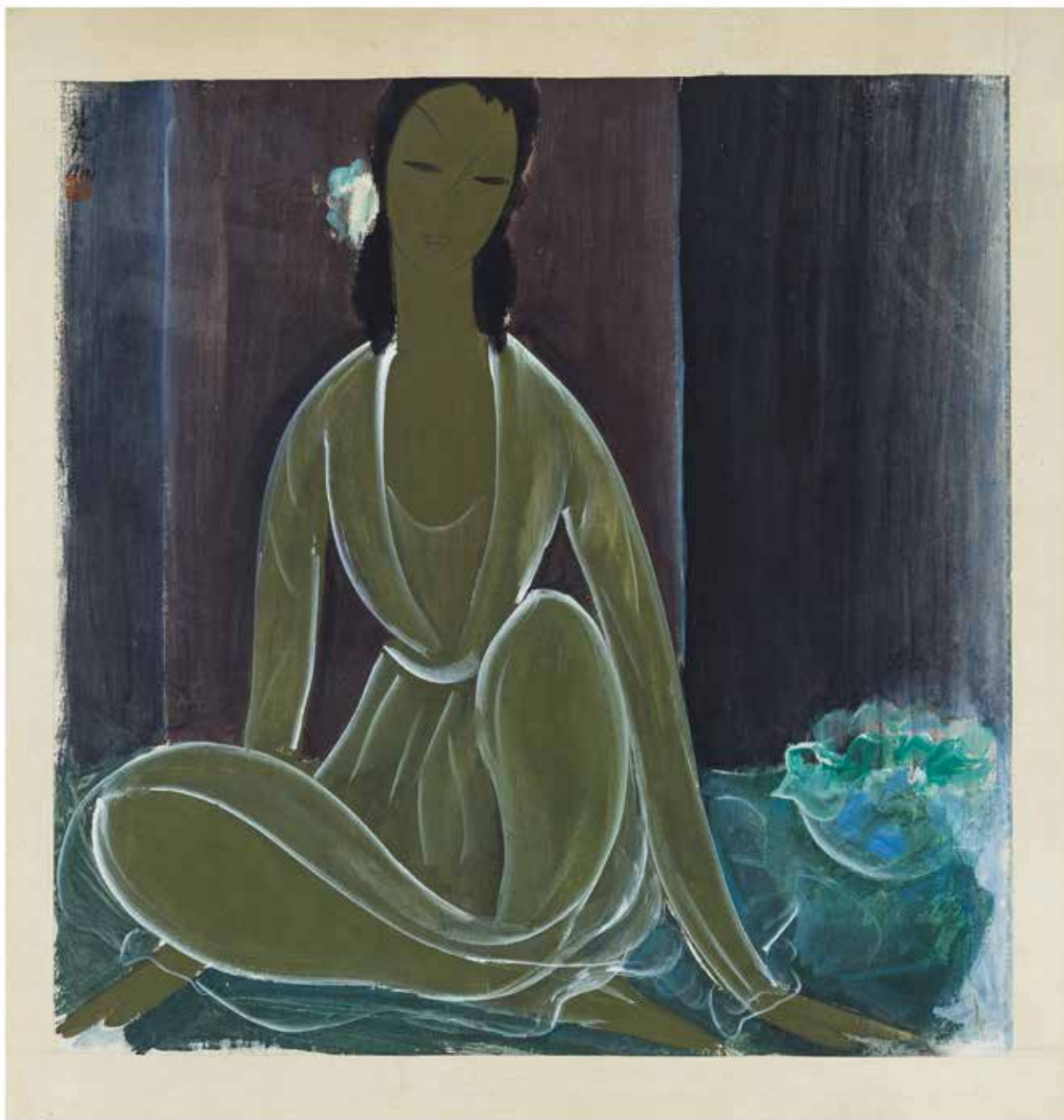
出版

《Chinese Artists in Paris》，2011年9月9日至12月31日，
賽努奇博物館，圖錄編號36，頁134至135

展覽

《Chinese Artists in Paris》，2011年9月9日至12月31日，
賽努奇博物館，編號36









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**IMPORTANTE ET TRÈS RARE SELLETTE IMPÉRIALE
EN ZITAN, ÉMAUX CLOISONNÉS ET INCRUSTATIONS
EN FILS D'ARGENT**

Époque Qianlong (1736-1795)

A MAGNIFICENT AND VERY RARE IMPERIAL SILVER-
INLAID ZITAN AND CLOISONNÉ ENAMEL TABLE

Qianlong period (1736-1795)

Of fan shape, the top set with a cloisonné enamel plaque of corresponding shape decorated with a four symmetrically arranged stylised lotus sprays borne on leafy stems enclosed in a shaped cartouche, all in vibrant colours reserved against a rich turquoise ground and circled by further lotus sprays and leafy scrolls against a bright blue ground, the *zitan* frame with stylised scroll motifs finely inlaid in silver wire, all above a slightly curved recessed waist and beaded curvilinear aprons decorated on each side with a central bat-shaped champlevé enamel plaque and flanked by two additional bat-shaped champlevé enamel plaques at the corners, all raised on slender, beaded, square-section legs with *ruyi* scrolls at three-quarter points, terminating in scroll-form feet and set with shaped corner spandrels inlaid with cloisonné enamel plaques of corresponding form decorated with an archaistic dragon and cloud motif, the frame, waist, apron and legs with fine silver-wire detailing.

96 x 55.5 x 33.5 cm (37 3/4 x 21 7/8 x 13 1/4 in.)

€100,000 - 150,000

Provenance:

Formerly in a French private collection.

清乾隆 御製紫檀錯銀絲嵌掐絲琺瑯扇形桌

來源

法國私人舊藏



Other View





Zitan stool with cloisonné enamel decoration in the collection of the Palace Museum, Beijing, courtesy of the Palace Museum, Beijing.

This wonderful small table is highly unusual with its gently rounded shape and tall, elegant legs, its luxurious decoration of vibrantly coloured cloisonné enamel plaques and delicate silver-wire inlays tracing the borders of the top and sides. It is utterly discreet yet blatantly luxurious and it seems that no expense was spared to decorate this small table. The tabletop, apron and legs are made of solid *zitan* wood, which over time has turned a dark, almost black colour, the surface cool and smooth to the touch. The dark wood is in stark contrast with the colorful cloisonné enamel plaque set into the tabletop and the small, vibrantly coloured cloisonné enamel details in the shape of bats and stylized dragons that are fitted around the corners and aprons. Simple but refined thin silver-wire inlaid scrolls and motifs enhance the edges of the sides and top and repeat and emphasize the slightly raised parts of the carved design.

The table is a work of art, sturdy and functional yet playful and decorative. It demonstrates that during the Qing dynasty, furniture used in the halls and chambers of the elite had both utilitarian as well as decorative functions. Made of solid *zitan*, it captures the double role of furniture of the Qing dynasty: to serve both utilitarian and decorative functions. It is entirely made of *zitan*, the most precious and highly esteemed and prized timber. Finely grained and extremely dense, *zitan* was ideal for detailed, intricately carved designs. When polished the purplish-black wood's lustrous surface displays a silky, jade-like surface and shimmering texture known as *baojiangliang* as can be seen on this small table. Under the Qianlong emperor *zitan* became the material of choice favoured by the Qing court when it came to representative furniture. Grown in the southern provinces of Yunnan, Guangdong and Guangxi, *zitan* was known for its durability and strength. By the early Qing dynasty, excessive lumbering activities had rendered *zitan* a rare and highly sought after expensive commodity. The scarcity was compounded by the natural growth pattern of these trees, which are slow growing and require centuries to fully mature into usable material. The use of *zitan* was scrupulously monitored and carefully restricted. As a precious commodity, its use was almost exclusively reserved for the Qing court. Stores of *zitan* were kept in the Imperial Storehouse for use by artisans working in the Palace Workshops and only small quantities were allowed outside the Palace. Within the Palace compound, highly skilled furniture makers and wood carvers were employed to work in the wood-working workshops (*muzuo*) that were attached to the Imperial workshops (*zaobanchu*). Here, they produced furniture pieces of the highest quality.



Interior of the Chuxiugong.

Surviving examples in the collection of the Palace Museum in Beijing illustrate the range and ingenuity of *zitan* furniture made by these artisans for furnishing the numerous private and public halls of the various Imperial palaces. Extant *zitan* pieces in the former Qing court collection were made in two very different styles. The first follows the rather plain and refined style of the Ming dynasty with little carved decorations in favour of simple lines and smooth surfaces and continuous lines highlighting the beauty of the natural texture and sheen of the wood. The second style that evolved under the influence of Western motifs, designs and techniques was far more elaborate with ingenious forms and luxuriously carved surfaces covered with continuous designs of archaic and/or floral scrollwork. Some rare pieces of *zitan* furniture such as this small table were further enhanced with applications and inlays of precious materials such as jade, ivory, silver and cloisonné enamels. Compare, for instance, a *zitan* stool in the Palace museum collection, decorated with champlevé enamel fittings applied to the corners, the strapwork spandrels and legs, and another *zitan* stool similarly decorated with small cloisonné enamel fittings as well as bat-shaped jade inlays, illustrated in *The Complete Collection of Treasures of the Palace Museum. Furniture of the Ming and Qing Dynasties (II)*, Hong Kong, 2002, nos. 66 and 72.



Empress dowager Cixi.



Interior of the Chuxiugong.

Zitan furniture decorated with fine silver wire inlays is even rarer and appears mostly on smaller pieces such as boxes, stands or frames such as the silver-inlaid keyfret borders on an embellished *zitan* tiered box and cover sold in Christie's Hong Kong, 28 April 1996, lot 29, or on a small inscribed cloisonné enamel, gilt-bronze and *zitan* screen surmounted by the *zitan* pediment similarly inlaid with a silver keyfret pattern and silver-inlaid borders, also sold in Christie's Hong Kong, 28 April 1996, lot 16. Among the few larger pieces of furniture with silver-inlaid designs is a small compound cabinet formerly in the Qing court collection with doors decorated with an overall pattern of scattered ice-crackle and plum blossoms finely inlaid with thin silver wire against the rich brown wood, see *The Complete Collection of Treasures of the Palace Museum. Furniture of the Ming and Qing Dynasties (II)*, Hong Kong, 2002, no. 207.

The technique of fine silver wires set into the dark wood and creates a subtle, yet striking contrast to the dark wood as can be seen on the present lot. The simple yet refined design of the table with its gently round shape and long, elegant legs contrast with the vibrantly coloured cloisonné enamel bats and stylized dragons that are applied to the aprons and feet of this small table and the colourful cloisonné enamel plaque set into the tabletop. Small cloisonné enamel fittings in the form of bats also appear on the legs and waist of a pair of similarly refined *zitan* stools illustrated by Michel Beurdeley in *Chinese Furniture*, New York, 1979. The same vibrant blue and pale pink of the champlévé enamel elements can be found on a rare pair of cloisonné and champlévé enamel stools sold in Sotheby's London, 6th November 2019, lot 316. A pair of silver wire-inlaid *zitan* and cloisonné 'palace lanterns' is illustrated in *Selected Masterpieces of Zitan Furniture formerly in the Qing Imperial Collection*, Beijing, 2011, p. 61. The authors note that silver wire inlay technique is unique to workshops in

Weifang, Shandong, and suggest that such high-quality pieces were probably commissioned by the imperial workshops.

While there are several round or half-round tables in the Palace Museum collections, this wonderfully quirky, elegant small table appears to be unique as no other example of this rounded shape and design is recorded. All four sides of the table are elaborately carved and decorated, suggesting that it was meant to be viewed from all four sides. A black and white image of the empress dowager Cixi (1835-1908) depicts her left arm resting on what appears to be a table of the same size, height and rounded shape. The dowager empress Cixi had a keen interest in luxury as her sumptuously furnished residence within the palace compound illustrates. The Palace of Gathered Elegance (*Chuxiugong*) is one of Six Western Palaces (*Xi liugong*) at the heart of Forbidden City and is situated to the east of the Palace of Universal Happiness (*Xianfugong*) and just north of the Palace of Earthly Honour (*Yikungong*). First set up in 1420 it was originally named the Palace of Longevity and Prosperity (*Shouchanggong*) before it was renamed *Chuxiugong* in 1535. It served as the residence of the imperial wives and concubines of the Ming and subsequent Qing emperors. In 1884, on occasion of Cixi's fiftieth birthday, the *Chuxiugong* main hall and adjacent rooms were renovated and lavishly furnished to their present state. Images show that at least two pairs of *zitan* furniture with cloisonné enamel plaques were included: a pair of prominently displayed armchairs with cloisonné enamel plaques to the back splats, and a pair of barrel-shaped stools similarly decorated with cloisonné enamel plaques, see Wan Yi, *Daily Life in the Forbidden City: The Qing Dynasty 1644-1912*, Beijing, 1989, pp. 156-157, figs. 214 and 215. It is entirely possible that this exquisite small *zitan* table with its lavish decoration may have been in one of the rooms of the *Chuxiugong*.

娑婆摩訶
阿悉陀夜
娑婆訶

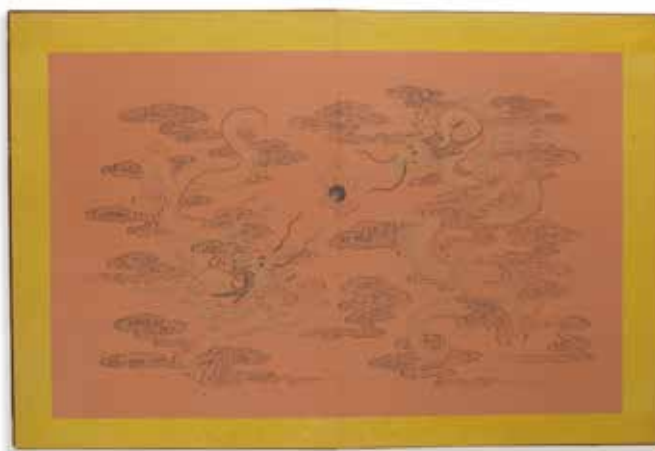
此是藥上
菩薩本身
行療諸病



悉囉僧阿
穆佉耶婆
娑訶

此是藥王
菩薩本身
行療諸病





131 *

IMPORTANT ALBUM IMPÉRIAL REPRÉSENTANT LA DHARANI SUTRA

Anonyme, XVIII^e siècle

A VERY RARE IMPERIAL ALBUM ILLUSTRATING THE DHARANI SUTRA

Anonymous, 18th century

The fourth volume of the sutra, finely embroidered vibrant yellow silk covers with illuminated title pages showing five-clawed dragons, with twenty meticulously executed paintings on silk, mounted on Imperial yellow silk, and seven pages of calligraphy in gold on blue paper.

32 cm (12 1/2 in.) wide x 43 cm (17 in.) long; each painting 27 cm (10 1/2 in.) wide x 36 cm (14 in.) long

€50,000 - 80,000

Provenance:

Formerly in the collection of Edward Newinson, Cobham, Surrey, presented by the above to Mrs Joan Tovey, 30 September 1954.

佚名 十八世紀 御製寫繪《大悲心陀羅尼經》冊

來源

Edward Newinson舊藏, 科巴姆, 薩里
前者於1954年9月30日贈予Joan Tovey夫人



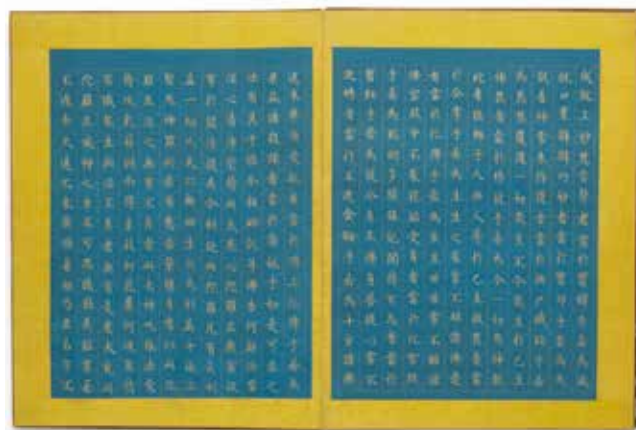
The exceptional quality of the calligraphy and painting, the use of yellow silk borders, and the depiction of five-clawed dragons on the illustrated title page all suggest that the present lot originated from one of the Imperial palaces or libraries of the Qing dynasty. During the Qing dynasty, the Manchu emperors exhibited a profound reverence for Buddhism. Beginning with the reign of Emperor Kangxi, it became customary for Qing emperors to personally transcribe Buddhist sutras on special occasions, such as the first and fifteenth day of each lunar month, as well as the birthdays of the Empress Dowager and the Emperors. Alternatively, the emperors might have commissioned Imperial court officials to undertake this task on their behalf. Among the sutras transcribed at the Qing court, those deemed most valuable, such as the present lot, are accompanied by illustrations. For more discussion on sutra transcription at the Qing court, see *Zhongguo gongting shanben* 中國宮廷善本, Beijing, 2003, p.172 and p.189.

The main text of the album written in *guange ti* (館閣體), a script used for Imperial examination and documents, is a section from *The Great Compassionate Heart Dharani Sutra* (大悲心陀羅尼經) which is a Mahayana sutra from India, first translated into Chinese during the Tang dynasty. It is believed that each word or phrase of this sutra carries vast meaning. Transcribing and reciting them could help people to eliminate all obstacles, bring immense benefits, and embark on the path of enlightenment.



The famous *Great Compassion Mantra* (大悲咒) exactly originates from this sutra and has a tradition of being visualised. The *Great Compassion Mantra* consists of eighty-four sentences. In the album of the present lot, each of the paintings which follow the main text provides a visual image of a sentence from *The Great Compassion Mantra*, with a sentence of *The Great Compassion Mantra* transcribed in the right-hand part of each painting and a corresponding description to the left-hand corner. For example, the two sentences of 'suo luo suo luo' (娑囉娑囉) meaning 'the Five Turbidities' (五濁世界) and 'su xu su xu' (蘇嚧蘇嚧) meaning 'the Sound of the Falling of the Buddhas' Leaves' (諸佛樹葉落聲) have been presented as an image in the present album. Apart from these two, each of the remaining paintings represents either a Bodhisattva or a Buddha, including the King of the Eight Classes of Demons (八部鬼神王) and the Precious Pennant Bodhisattva (寶幢菩薩) etc. They embody the compassionate actions of saving and protecting beings in the world. In accordance with traditional norms of sutra transcription, the image of Skanda (韋陀), revered as the guardian and protector of the Buddhist teachings, is found in the end of this sutra album.

Compare with a related Imperial album from *The Great Compassion Mantra* by Zou Yigui (1686-1772), in the Qing Court Collection, illustrated in *Qinggong shanben xiejing* 清宮善本寫經, Beijing, 2009, pp.116-117. See also a related album of Buddhist sutras, similarly executed in ink and colour on paper, sold in Sotheby's Hong Kong, 30 November 2017, lot 570.





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**STATUETTE D'UN GARÇON DANSANT
EN BRONZE PARTIELLEMENT DORÉE**

Ateliers de Miyao, période Meiji (1868-1912)

A PARCEL-GILT BRONZE FIGURE OF A
DANCING BOY

Miyao workshop, Japan, Meiji period (1868-1912)

The dancing boy, wearing a surcoat embellished with three phoenix among clouds and a headdress featuring a central bat, grasping a jingle and a flag, standing on his left with his right leg raised high, signed in a rectangular gilt plaque affixed to a Miyao-style wood stand decorated in gold *takamaki-e*, with gilt details.

38 cm (15 in.) overall high (4).

€6,000 - 8,000

日本 明治時代 銅置物 宮尾造



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**BRÛLE-PARFUM ET SON SOCLE EN
BRONZE**

XVIII^e siècle

A BRONZE CENSER AND STAND

18th century

Heavily cast, of rectangular form supported on four angular bracket feet, with slightly tapering straight sides flanked by a pair of angular handles with pendant ends, the base cast with an apocryphal four-character Xuande mark, the stand of corresponding shape.

27.5 cm (10 7/8 in.) wide across handles (2).

€4,000 - 6,000

十八世紀 銅馬槽式爐

STATUE DE BOUDDHA EN BRONZEThaïlande, époque Ayutthaya, XVIII^e siècle**A BRONZE FIGURE OF BUDDHA**

Thailand, Ayutthaya period, 18th century

64 cm (25 1/4 in.) high

€20,000 - 30,000

Provenance:

Acquired in 1992, De Blauwe Olifant,

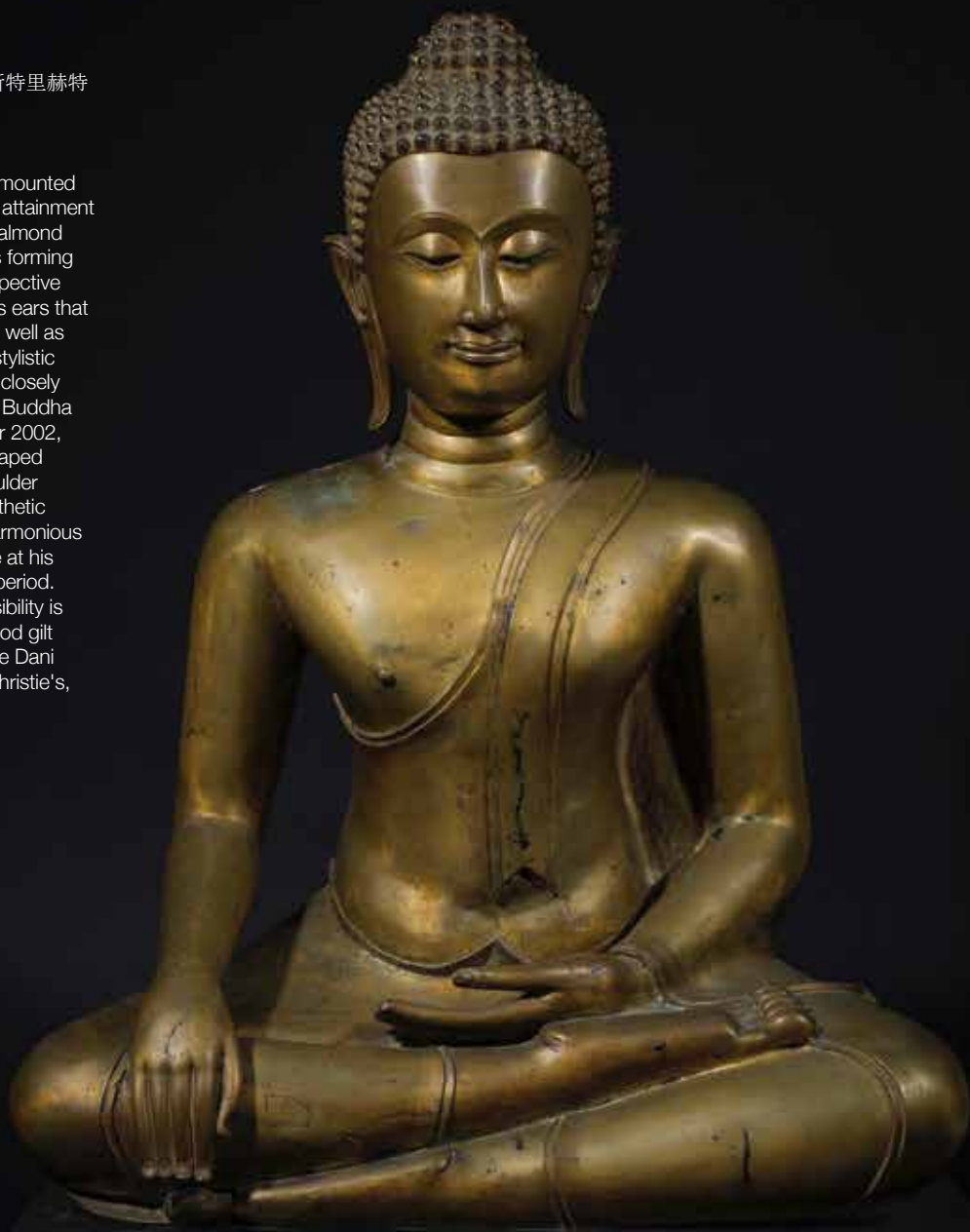
Maastricht.

Thence by descent.

泰國 大城時期 十八世紀 佛陀銅像

來源1992年得自De Blauwe Olifant, 馬斯特里赫特
後由家族傳承

An oval-shaped head, adorned with meticulously articulated curls and surmounted by a prominent *ushnisha* signifies the attainment of spiritual enlightenment. Downcast almond shaped eyes and subtly upturned lips forming a faint smile, evoke the state of introspective meditation. Unornamented pendulous ears that gently curve away from the jawline as well as the fishtail hem of his garment recall stylistic conventions of the Sukhothai period, closely comparable to a bronze Shakyamuni Buddha sold at Christie's, Paris, 26 November 2002, lot 336. The Buddha's slim form is draped in a simple *sanghati*, leaving one shoulder bare, conveying an ascetic ideal. Aesthetic restraint rendered through smooth harmonious lines and the curved band of the robe at his waist are hallmarks of the Ayutthaya period. A comparable expression of this sensibility is expressed in an earlier Ayutthaya period gilt bronze seated Buddha, formerly in the Dani and Anna Ghigo Collection, sold at Christie's, London, 11 May 2016, lot 101.



RARE BRÛLE-PARFUM TRIPODE EN ÉMAUX CLOISONNÉS

XVIe/XVIIe siècle, marque Jingtai à six caractères

A RARE CLOISONNÉ ENAMEL TRIPOD CENSER

16th/17th century, incised Jingtai six-character mark
Of round form, with shallow, straight sides rising from a flat base supported on three *ruyi*-shaped feet, flanked by a pair of upright scroll handles, decorated around the body in vibrant enamels with colourful lotus flowers, the base with a six-character *Da Ming Jingtai nianzhi* mark in a rectangular cartouche, incised with a six-character Jingtai mark, all against a turquoise ground, the base and the rim gilt.

38.5 cm (15 1/8 in.) wide across handles

€40,000 - 60,000

十六/十七世紀 掐絲琺瑯纏枝蓮紋朝冠耳洗式爐
「大明景泰年製」款

The form and design of this censer are based on an earlier model made in the early Ming dynasty and now in the collection of the Palace Museum in Beijing, published in *Compendium of Collection in the Palace Museum. Enamels. 1. Cloisonne in the Yuan (1271-1368) and Ming (1368-1644) Dynasties*, Beijing, 2011, p.104, no.35. Compare also with a censer of the same type formerly in the Amezaga collection, dated to the early Ming dynasty, sold in Christie's Paris, 13 June 2007, lot 1. The continuous lotus scroll made of large lotus blooms with leaves depicted in bold primary colours linked by undulating stems with tulip-shaped buds at the intersection encircling each lotus head in a simple regulated composition, shows the strong influence of cloisonné enamel wares produced in the 15th century. However, the execution of the different elements of the design on this censer are less balanced than on the early Ming examples and more commonly found on mid-Ming cloisonné enamel vessels suggesting a 16th/17th century date.

The Jingtai mark on the base of this censer alludes to the Jingtai reign (1450–1457) of the Ming dynasty, reputedly the golden age of Chinese cloisonné production. Complex and colourful designs became the representative visual language of the early Ming period and cloisonné with vivid colours was greatly appreciated in the court. Polychromatic enamels provided the technical ground and aesthetic appeal for the change of the colour palette in Chinese decorative arts. The term *Jingtai lan* (Jingtai blue) was often used to describe cloisonné enamel of the highest quality sparking a wave of cloisonné enamels bearing spurious marks on wares made during later part of the Ming dynasty.



15th century cloisonné enamel tripod censer in the collection of the Palace Museum, Beijing, courtesy of the Palace Museum, Beijing.







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COUPE EN FORME DE PÊCHE EN CUIVRE PARTIELLEMENT DORÉ

Dynastie Ming (1368-1644)

A PARCEL-GILT COPPER PEACH-SHAPED CUP

Ming Dynasty

Finely worked in repoussée, the exterior engraved with a continuous design of gnarled, flowering branches heavily laden with clusters of peaches, all against a finely ring-matted ground, the interior gilt and with a central medallion chased with two carps leaping from cresting waves.

15.5 cm (6 1/8 in.) long

€1,000 - 1,500

Provenance:

Property from an Italian Family Collection

明 局部鑲金銅桃式盃

來源

意大利家族珍藏



137

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GRAND BRÛLE PARFUM ARCHAÏSANT EN BRONZE, GUI

XVIIe/XVIIIe siècle

A LARGE BRONZE ARCHAISTIC CENSER, GUI

17th/18th century

Heavily cast of archaistic *gui* form, the compressed rounded body raised on a splayed foot, flanked by a pair of loop handles issuing from dragon heads, finely worked around the exterior with a continuous design featuring figures in a village scene set in a mountainous river landscape, the base with an apocryphal Hu Wenming mark, the bronze patinated to a rich reddish tone.

43 cm (16 7/8 in.) wide across handles

€6,000 - 8,000

Provenance:

Property of a Gentleman

十七/十八世紀 銅龍耳簋式爐

來源

紳士藏品



138

**GRAND VASE ARCHAÏSANT EN BRONZE
DORÉ ET ÉMAUX CLOISONNÉS, FANG
GU**

XVIIe siècle

A LARGE ARCHAISTIC GILT-BRONZE AND
CLOISONNÉ ENAMEL VASE, FANG GU

17th century

Of square section, the central bulb supported
on a spreading foot and rising to a tall
trumpet neck, with raised flanges running
along the four edges, the surface decorated
with archaistic dragons reserved against a
turquoise ground with lotus flowers, the neck
with stylised lotus among scrolling foliage on
a turquoise ground, the base with an incised
apocryphal four-character *Jingtai nianzhi*
mark within a square.

45 cm (17 3/4 in.)

€15,000 - 25,000

Provenance:

Christie's Paris, 6 July 2022, lot 117.

Property of a Parisian Collector.

十七世紀 掐絲琺瑯獸面紋方觚

來源

巴黎佳士得，2022年7月6日，編號117

巴黎藏家珍藏



A Collection of Jade Belt Hooks and Ornaments from an Important European Collection

歐洲私人珍藏

Lots 139 - 143



139

139

DEUX GRANDES BOUCLES DE CEINTURE EN JADE BLANC

XIXe siècle

TWO LARGE WHITE JADE BELT HOOKS

19th century

Each well carved and pierced in high relief on the arched shaft with a sinuous dragon grasping a *lingzhi* stem in their jaws, clambering toward the dragon head hook, the reverse with a tab, the stone an even white colour.

14.3 cm and 13 cm (5 5/8 and 5 1/8 in.) long (2).

€5,000 - 7,000

Provenance:

A European Private Collection

十九世紀 白玉龍紋帶鉤兩件

來源

歐洲私人珍藏



140

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DEUX GRANDES BOUCLES DE CEINTURE EN JADE BLANC

XIXe siècle

TWO LARGE WHITE JADE BELT HOOKS

19th century

Each with the top well carved in high relief and undercut with a writhing *chilong* dragon crawling towards the dragon-head hook, the underside with a circular button, the stone an even white colour.

14 cm and 13 cm (5 1/2 in and 5 1/8 in.) long (2).

€5,000 - 7,000

Provenance:

A European Private Collection.

十九世紀 白玉龍紋帶鉤兩件

來源

歐洲私人珍藏

141

GRANDE BOUCLE DE CEINTURE EN JADE CÉLADON PÂLE

XIXe siècle

A LARGE PALE CELADON JADE BELT HOOK

19th century

Carved with a plain arched handle terminating in an elaborately carved dragon head hook with protruding eyes and long curled horns, the reverse with an oval button, the stone an even pale celadon colour and well polished.

14.5 cm (5 3/4 in.) long

€2,000 - 3,000

Provenance:

A European Private Collection.

十九世紀 青白玉龍紋帶鉤

來源

歐洲私人珍藏

141



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TROIS PLAQUES EN JADE BLANC

XIXe siècle

THREE CARVED AND PIERCED WHITE JADE PLAQUES

19th century

Comprising a rectangular 'deer and bat' plaque, a 'zhengde tongbao' double coin plaque, and a 'flower basket' plaque with a movable swing handle.

The largest 8.8 cm (3 1/2 in.) long (3).

€2,000 - 3,000

Provenance:

A European Private Collection.

十九世紀 白玉透雕玉珮三件

來源

歐洲私人珍藏

143

DEUX BOUCLES DE CEINTURE EN JADE CÉLADON PÂLE

XIXe siècle

TWO PALE CELADON JADE BELTHOOKS

19th century

The larger carved with a dragon head hook facing a carved and pierced phoenix in flight on the arched back, the second carved with a monkey clambering along the arched back toward the hook carved in the form of a horse head.

10.8 cm and 8.8 cm (4 1/4 in. and 3 1/2 in.) long (2).

€2,000 - 3,000

Provenance:

A European Private Collection.

十九世紀 青白玉龍首鳳紋帶鉤及馬上封侯帶鉤

來源

歐洲私人珍藏

143



**IMPORTANTE ET TRÈS RARE PAIRE DE CABINETS
EN LAQUE NOIR PEINT À L'OR**

Époque Yongzheng/Qianlong (1723-1795)

A MAGNIFICENT AND VERY RARE PAIR OF GILT-DECORATED
BLACK LACQUER DISPLAY CABINETS

Yongzheng/Qianlong period

Designed in mirror image, each cabinet divided into six compartments of varying sizes and set with three drawers with rectangular pulls, the shelves framed by pierced aprons carved with scrolling motifs, bat-and-cloud patterns, and balustrades, covered entirely with a lustrous black lacquer ground finely painted in gold with shades of red and hints of green with different subjects, including pavilions, river landscape settings, caparisoned elephants carrying vases, and various flower sprays and scrolls, the top of each cabinet painted with bats in flight amidst flowers, the sides painted with double gourds and finely detailed leaves borne on meandering vines with curled tendrils, the reverse decorated with an array of floral sprays.

95 x 72 x 33 cm (37 3/8 x 28 3/8 x 13 in.) (12).

Provenance:

Formerly in a French Family Collection in Normandy (by repute)

清雍正/乾隆 黑漆描金多寶閣一對

來源

諾曼底家族舊藏 (傳)

€60,000 - 80,000







This wonderful pair of gold-painted black lacquer display cabinets belongs to an important group of Imperial palace furnishings made in ornate shapes and lavishly decorated with designs painted in shades of gold on a lustrous black lacquer surface. The use of matte gold on a glossy black lacquer ground derived from Japanese lacquer artisans who had explored and perfected the different techniques of applying gold to lacquered surfaces. Many Japanese lacquers were imported into China during the sixteenth and seventeenth centuries, the most exquisite examples finding their way into the Imperial collection. Under the Yongzheng and Qianlong Emperors, artists working in the imperial workshops were encouraged to create lacquer pieces decorated in the Japanese style, known in Chinese as *yangqi* or 'foreign-style lacquers'. Highly decorative, it is no surprise that furniture decorated with gold-painted designs on a black lacquer ground is well represented in the former Qing court collection. The Palace Museum collection in Beijing comprises pieces of different sizes, designs and functions, ranging from small intricate boxes to stools, seats, tables, chairs, cabinets, beds and screens, published in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (II)*, Hong Kong, 2002, pls. 4, 5, 20, 28, 34, 49, 57, 76, 83, 89, 96, 140, 198.

Both the Yongzheng and the Qianlong Emperors and their entourage appreciated this ornate style of furniture. Three of the twelve paintings depicting *Twelve Beauties at Leisure* commissioned by the future Yongzheng emperor between 1709 and 1723, illustrate interiors that include an example of gold-painted lacquer furniture, one a small barrel-shaped stool, the second a square stool and the third a long table, see in Chunmei Ho and Bennet Bronson, *Splendors of China's Forbidden City. The Glorious Reign of Emperor Qianlong*, Chicago, 2004, pp. 258 and 259, no. 173. A room partitioning elaborately decorated with gold-painted scenes and ornate borders on a black

lacquer ground can be seen *in situ* in the *Cuiyun guan* (Hall of the Green Cloud) in the Forbidden City, illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (II)*, Hong Kong, 2002, pl. 262.

The two cabinets presented here are a true pair, their designs made in mirror image. They were planned and constructed for storage and feature panels finely painted with an array of flowers, birds and lush landscapes, openwork panels, all set within frames bordered by archaistic scrollwork. The painted designs are rendered in washes of gold with undertones of red and scattered, coloured lacquer details creating an almost three-dimensional effect. Painted with great attention to detail on all four sides, the cabinets could have been free-standing or positioned against a wall. Cabinets of this design were known as *duobaoge* ('multiple treasure cabinets') and may have evolved from a type of cabinet made in the mid-Ming period identified as *bogu shuge* ('extensive antiques and book cabinet'). Their principal function was to display small, precious objects and collectables but also to store books and scrolls. A popular choice, they were made in a variety of sizes and materials including *zitan*, carved or incised lacquer, and painted gold lacquer. Several examples in the former Qing court collection are known, among them a pair of display cabinets with similar details, illustrated in Hu Desheng, *Collections of the Palace Museum. Painted Furniture*, Beijing, 2009, pp. 142-143, no. 96. Just how much the Yongzheng emperor admired gold-painted lacquer furniture can be seen in a painting in the collection of the Palace Museum, Beijing, (accession number 00006636-15/16) depicting him as the young prince Yinzheng dressed as a humble Han scholar reading a book, behind him a wonderfully detailed display cabinet with gold-painted elements.



Painting depicting the Yongzheng emperor next to a painted lacquer curiosity cabinet, Palace Museum, Beijing (00006636-15/16).



Pair of gold-painted black lacquer curiosity cabinets in the collection of the Palace Museum, Beijing, courtesy of the Palace Museum, Beijing.

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**TRÈS RARE PLAN MANUSCRIT DE PÉKIN SUR PAPIER
AQUARELLÉ**

Époque Daoguang (1821-1850) - Guangxu (1875-1908)

A VERY RARE PAINTED MAP OF BEIJING WITH THE EIGHT
BANNERS

Daoguang (1821-1850) - Guangxu (1875-1908) period

Ink and colours on paper, hanging scroll

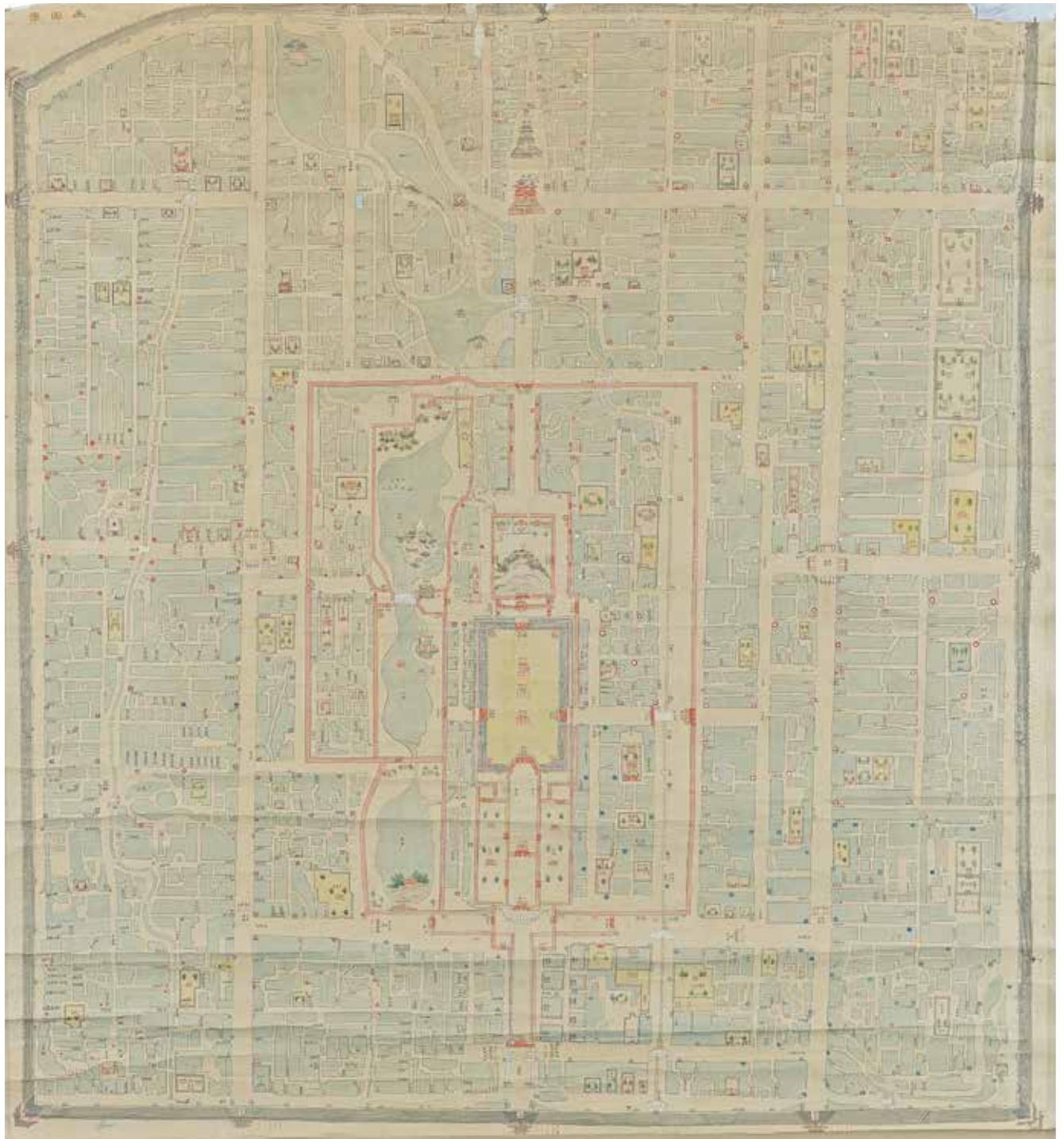
169 x 140 cm (66 1/2 x 55 1/8 in.)

€8,000 - 12,000

清道光至光緒 彩繪北京口城圖（標示八旗分佈）

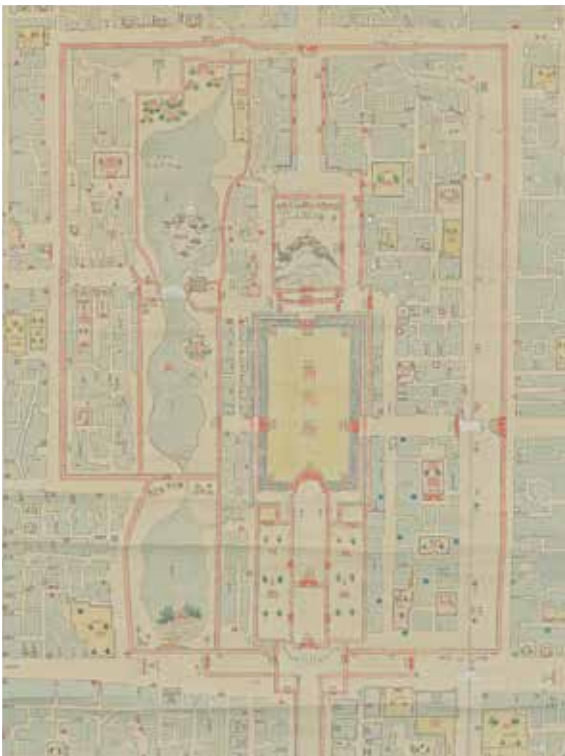
設色紙本 立軸



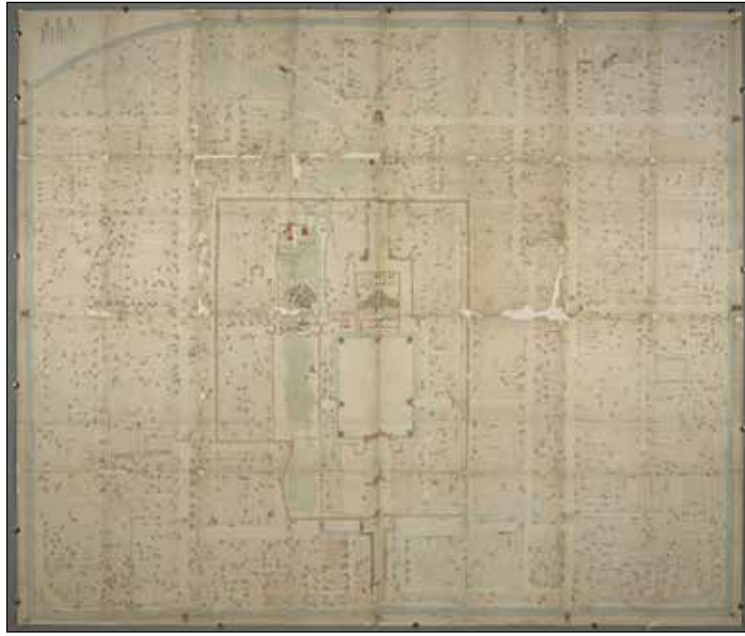


This plan details the walled city of Beijing accurately depicting the architecture and streets within the symmetrical layout of the city. Beijing was built along a north-south axis running at a length of eight kilometers from the Yongding Gate in the south to the Drum and Bell Towers in the north. The city was composed of an Inner City and an Outer City. This map shows the Inner City with the Forbidden City (*Zijin cheng*) at the center. The Forbidden City was surrounded by a moat and was located within the Imperial City which included the Imperial gardens and the three lakes to the west. It was surrounded by a fortified wall with six gates marked in red on this map. Beyond the Imperial city lies the Inner City, also called *Jingcheng* ('capital city') or *Dacheng* ('big city'), surrounded by another massive wall marked in blue on this map, with nine gates.

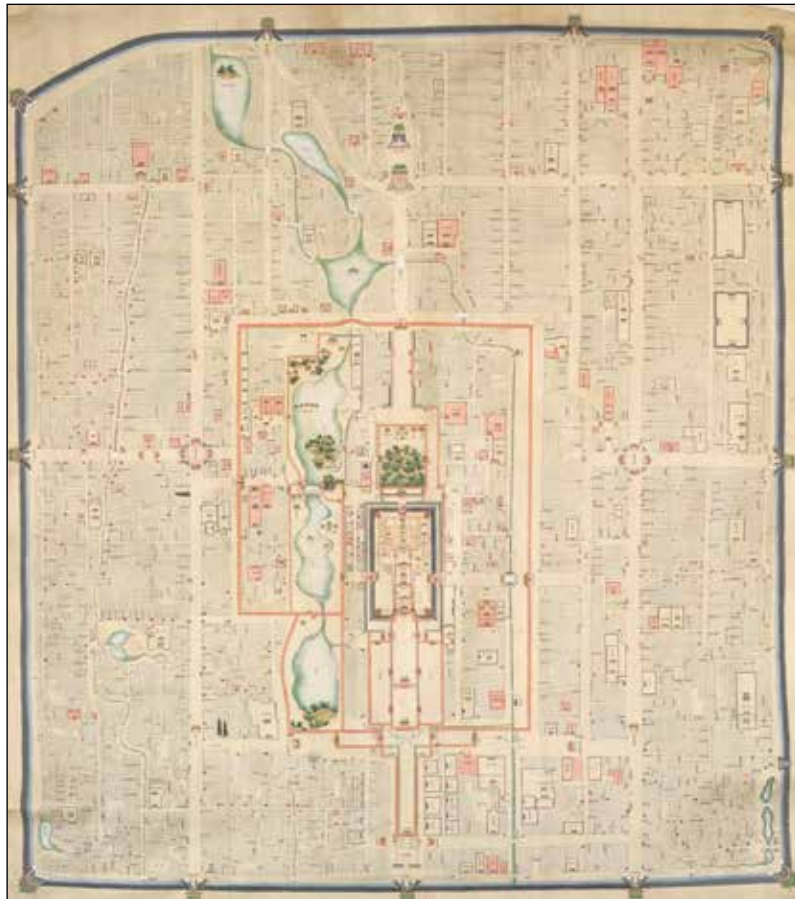
Within this structure, the map depicts a chessboard-like network of streets and alleys running from south to north and from east to west. Imperial palaces and other key structures located along the key central axis, government offices, palaces, alleys, temples, decorated arches and gates, major streets and city blocks, official residences are roughly sketched, and only important structures such as the residences of members of the Imperial family are coloured and identified by their names. Scattered among the different parts of the map is a pattern of small circles, triangles and squares, each coloured in red, white and blue or a combination of two of the three colours. A simple legend at the top of the map explains the three symbols used for this map: the Manchurian's army is represented by circles, the Mongolian army by squares, and the Han army by triangles. Together they represent the Eight Banner (*baqi*) garrisons, an elite class of families with special privileges, responsibilities and military obligations central to the defense of the Qing dynasty. On this map the distribution of these round, square and triangular icons serves to identify and locate the different garrisons within the walls of the Inner City of Beijing, see Kazuko Tanaka, 'Analysis of the Eight Banners's Disposition on the Three Qing Dynasty Maps of Beijing' in *The Memoirs of the Toyo Bunko*, 74, 2016, pp. 101-130.



During the Qing dynasty, many maps of urban Beijing were printed, fewer maps were drawn, each of them with a different focus and practical purpose, showing detailed information on streets, facilities, temples and places such as the *Qianlong jingcheng quantu* (*Complete Map of Beijing in Qianlong's reign*), ca. 1750, or the water system in the Inner City of Beijing as the *Jingshi chengnei hedao gouqu tu* (*Map of Rivers and Ditches in the Capital*), dated to the Guangxu period. According to Kazuko Tanaka, very few maps show the spatial distribution of the Eight Banners. In 2016, Tanaka notes that only five maps of this type are known. They include the *Daoguang Beijing neiwaicheng quantu* (*Complete Map of Inner and Outer Cities of Beijing in the Daoguang Period*), now in the collection of the National Library of Beijing, the *Jinghui Beijing jiu ditu* (*Finely Painted Old Map of Beijing*) in the collection of the British Library, London, the *Beijing neicheng tu* (*Map of the Inner City of Beijing*) in the collection of the Royal Geographical Society in London, the *Jingshi neicheng tu* (*Urban Plan of the Inner City of Beijing*) in the collection of the Asian Civilisations Museum in Singapore, the *Beijing neicheng tu* (*Map of the Inner City of Beijing*) in the Kyoto University collection, Kyoto, see Tanaka, *ibid.*, pp. 101-102. We may add an unnamed Map of Beijing in the collection of the Royal Ontario Museum which also displays the distribution of the Eight Banners. Three maps are painted on silk, and three maps are painted on paper like the present map. These six maps range in date between the late Jiaqing period (1796-1820) and the mid-Guangxu period (1875-1908). Regarding the dating of this rare map, the absence of any reference to foreign legations located to the south of the Inner City around Dong Jiaqmi Xiang suggests a dating before 1861 when the British legation was established in the residence of Prince Chun. A dating to before 1861 ranks this map among the early examples and is an exciting discovery and an important addition to future study of Beijing during the mid-19th century.



Jinghu Beijing tu (Detailed Map of Beijing), ca. 1747-1776, collection of the British Library, London (Maps S.T.P.485), courtesy of the British Library London.



Map of Beijing in the collection of the Royal Ontario Museum, Toronto, courtesy of the Royal Ontario Museum, Toronto (920.21.48).





PROPERTY OF A LADY

女士藏品

146

**MAGNIFIQUE ET IMPORTANTE PAIRE DE CHIMÈRES
EN BRONZE**

Époque Qianlong (1736-1795)

A MAGNIFICENT AND IMPORTANT PAIR OF MASSIVE BRONZE *BIXIE*
Qianlong period (1736-1795)

Cast in the round, powerfully built, sitting on their hind legs, with powerful forepaws supporting their strongly muscled bodies, their heads turned upwards with mouths wide open, baring impressive fangs and exposing their lolling tongues, with bulging eyes below prominent brows and pointed ears, the rounded back with a stylised mane along the spine, the legs with distinct, stylised wings, the bronze patinated to a dark greenish tone.

93 cm high x 53 cm deep x 80 cm long (36 5/8 x 20 7/8 x 31 1/2 in.)
(2).

€300,000 - 500,000

Provenance:

Collection of Rudolf Münemann (1908-1982), thence by descent.
According to the family, the pair of *bixie* was acquired from the
Drummond family in the 1960s.

清乾隆 銅辟邪一對

來源

Rudolf Münemann (1908-1982) 珍藏，後經家族流傳至今
據家族描述，此對辟邪於1960年代得自德拉蒙德家族











This magnificent pair of bronze beasts is outstanding for their impressive size and distinctive style. Powerfully built with strong physical features, staunchly seated in a poised yet fierce posture, their presence is truly imposing. With their heads raised and mouths wide open, they give the impression that at any given moment their roars will echo forth. Their strong, muscular physique and naturalistic pose exude the mythical beasts' majestic strength and powerful nature.

Similar to lions, these two mythical beasts may be identified as *bixie* based on the stylised wings that issue from their shoulders and legs. Most importantly, they are directly inspired by stone *bixie* dating to the Six Dynasties (AD 265-589) which, in turn, were a continuation of stone sculptures going back to the Eastern Han dynasty (AD 25-220). Han emperors and royalty first adopted the image of the strong and regal *bixie*, and arranged large stone sculptures of these magnificent beasts in pairs in front of important shrines and tombs. One of the earliest surviving examples of *bixie* sculptures is a striking pair flanking the spirit path of an Eastern Han tomb dated 209 AD in Yaoqiao, Ya'an, Sichuan, published in *Zhongguo diaosu shi tulu*, vol.1, Shanghai, p.201, fig.235:2. Powerfully sculpted in a prowling, unrestrained position and displaying stylised wings at the shoulders, this sculpture shows the creature's unbridled, untamable strength and supernatural power. The *bixie*'s role as a guardian figure warding

off evil and emblem of power continued throughout Chinese dynastic history when pairs of massive lion figures made in stone were placed in front of Buddhist temple gates and shrines, and at the entrance of imperial and noble mausoleums. See, for instance, the monumental stone lions flanking the spirit path of the tombs of Prince Xiao Xiu (d. 518 AD) of the Liang dynasty in Ganjia xiang near Nanjing, published by Victor Segalen, *The Great Statuary of China*, Chicago, 1978, pl.30, p.105.

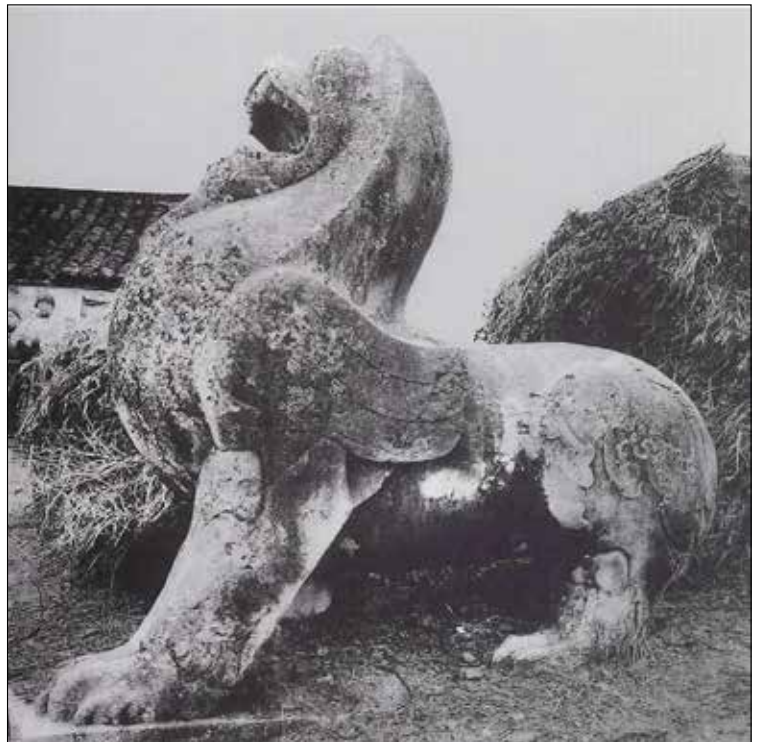
However, the highly stylised image of the ferocious prowling beast often depicted with wings and a single horn that had dominated funerary sculpture throughout the Han and subsequent Six Dynasties period was replaced by a more docile and restrained representation of the same mythical beast from the Tang dynasty onward. The image of a seated lion resting on strong rear legs, with muscular forelegs firmly planted and naturalistically rendered with a mane, fangs and impressive claws became the model of all future lion or *bixie* sculptures, carved in stone or more preciously, cast in bronze. Among the numerous large lion and mythical beast sculptures in the Imperial Palace compounds of the Forbidden City and the Summer Palace, three similarly large stone sculptures of *bixie* show a remarkably close resemblance to the present pair of bronze *bixie*.



Stone *bixie* in front of an Eastern Han tomb dated 209 AD in Yaoqiao, Sichuan.



Stone *bixie* flanking a tomb of the Southern Liang Dynasty near Nanjing.



Stone *bixie* flanking a tomb of the Southern Liang Dynasty near Nanjing.



A pair of massive white marble *bixie* in front of the Marble Pagoda in the Xihuang si, constructed in 1782, image reproduced courtesy of C.H. Foo, Y.W. Foo and Special Collections, University of Bristol Library



Another view of one *bixie* in front of the Marble Pagoda in the Xihuang si, constructed in 1782, photo by Felice Beato, ca. 1860, courtesy of the National Gallery of Art, Washington D.C.

Flanking the stairs leading up to the Marble Pagoda (*Qingjing huacheng ta*) at the Lamaist Western Yellow Temple (*Xihuang si*), are a pair of white marble *bixie* of similar size and compact rounded and highly stylised design, nearly identical to the present pair of bronze *bixie*. Elevated on elaborate plinths, they occupy a central position, see Dennis Mennie, *The Pageant of Peking*, Beijing, 1920, pl.51. The *Xihuang si* was originally founded in 1651 by the Shunzhi emperor (r. 1644-1661) as the residence of the Fifth Dalai Lama, Ngawang Lobzang Gyatso. In 1778, the Qianlong emperor invited to Beijing the Sixth Panchen Lama, Lobsang Palden Yeshe, considered an emanation of Buddha Amitabha, to celebrate the emperor's 70th birthday. To mark the historical event the emperor ordered the construction of Xumi Fushou Temple in Jehol. The Panchen Lama left Beijing in 1780 and was showered by the emperor with riches and honours. However, on arrival in November 1780, he contracted illness and died shortly thereafter. The Qianlong emperor, to commemorate the Parinirvana of the Sixth Panchen Lama, ordered the construction of a Marble Pagoda just behind the temple's main hall, and named it the Qingjing Huacheng Pagoda. The works were completed in 1782, and the pair of marble *bixie* are part of the Marble Pagoda complex.

A third stone *bixie* of the same size and design is reproduced by Osvald Siren in his book *Histoire des Arts Anciens de la Chine*, vol. III. *La Sculpture de l'Époque Han à l'Époque Ming*, Paris and Brussels, 1930, pl.127. The caption locates the sculpture in front of a temple at the Longevity Hill complex (*Wanshoushan*) just outside of Beijing and above the New Summer Palace. The *Zhihuihai* Temple, or Temple of the Sea of Perfect Wisdom, is located at the top of the Longevity Hill complex and was part of the vast landscape of gardens, palaces, temples and lakes in Imperial Beijing built in 1750, the 15th year of the Qianlong emperor's reign.

These three closely related examples in Xihuang Temple and the Wanshoushan temple complex, though carved in stone, allow a definite dating of the present pair of magnificent bronze *bixie* to the Qianlong reign period, and were very likely a special commission by the Qianlong emperor for an important Imperial complex.

Compare this pair of bronze *bixie* with another pair of massive bronze Buddhist lions on their original bronze plinths, dated to the first half of the Qing dynasty, sold in Christie's Paris, 8 December 2021, lot 116. See also a pair of massive bronze censers cast in the shape of a *bixie*, sold in Sotheby's New York, 20 March 2019, lot 720.



White marble *bixie* in front of the Marble Pagoda in the Xihuangsi, constructed in 1782



Another white marble *bixie* of the same design and style located in the Longevity Hill complex (*Wanshoushan*) on the grounds of the Summer Palace.

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**STATUETTE DE GUANYIN A L'ENFANT
EN PORCELAINE BLANC DE CHINE**

XVIII^e siècle

A DEHUA FIGURE OF GUANYIN AND CHILD

18th century

Finely modelled seated in a relaxed pose on a high openwork rockwork base, dressed in a voluminous gown falling in ample folds around her, her face with serene features, her hair gathered and hidden under a cowl, her arms supporting a small boy seated on her lap, the boy holding a lotus pod in his right hand and clutching the Guanyin's robe with his other hand, a book placed on a small rockwork ledge to her left side, covered overall with an unctuous white glaze, the back with the mark *He*.
32 cm (12 1/2 in.) high

€8,000 - 12,000

Provenance:

Acquired by the grandparents of the present owner in Munich in the early decades of the 1920s, thence in the family by descent.

十八世紀 德化窯白釉送子觀音像

來源

現藏家之祖父母於1920年代初於慕尼黑入藏，
後經家族流傳至今

A seal mark reading *He* stamped on the back of the figure refers to He Chaozong, the most celebrated potter of the Dehua kilns, believed to have been active during the Jiajing and Wanli periods of the Ming dynasty. Known for his attention to detail, the naturalistic rendering of drapery and rocks and the sensitive modeling of faces, fingers and feet, the range of subjects bearing his mark includes figures of standing and seated Guanyin, Luohan, Dama and Buddhas. However, the He Chaozong mark appears only on one other Dehua figure of Songzi Guanyin, today in the collection of the Rijksmuseum, Amsterdam (accession no. AK-MAK-658).



VASE BOUTEILLE EN PORCELAINE BLEU BLANC

Époque Transition, vers 1640-1650

A BLUE AND WHITE BOTTLE VASE

Transitional period, circa 1640-1650

The compressed globular body raised on a straight foot, tapering to a long waisted neck with a raised bulb below a slightly flared mouth, boldly painted around the body in vibrant shades of blue with the seven sages in the bamboo grove, engaged in leisurely pursuits, above a band of lappets and below a floral scroll around the shoulder, the neck with sprays of stylised upright tulips, the base glazed white.

40 cm (15 3/4 in.) high

€6,000 - 8,000**Provenance:**

A Dutch Family Collection, acquired by the grandfather of the present owner in the 1970s in Amsterdam, and in the family by descent.

過渡期 約1640至1650年 青花竹林七賢圖長頸瓶

來源

荷蘭家族收藏，由現藏家祖父於1970年代於阿姆斯特丹入藏，後經家族流傳至今



**PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE
COLLECTION**
歐洲重要私人珍藏

149

**IMPORTANTE ET TRÈS GRANDE GARNITURE EN PORCELAINE
BLEU BLANC**

Époque Kangxi (1662-1722)

A RARE LARGE BLUE AND WHITE FIVE-PIECE GARNITURE

Kangxi period (1662-1722)

Comprising three baluster vases and covers and a pair of beaker vases, each boldly painted around the body in tones of deep blue with panels enclosing different flowers issuing from gnarled branches, all between bands of shaped cartouches painted with floral sprigs around the foot and neck, the domed covers similarly decorated and surmounted by lotus-bud finials.

The tallest 59 cm (23 1/4 in.) high (8).

Provenance:

Acquired in Lisbon, 19 May 1988.

An important European Private Collection.

清康熙 青花花卉紋瓶一組五件

來源

於1988年5月19日得自里斯本

歐洲重要私人珍藏

€30,000 - 50,000



David Howard wrote that 'it is clear from the examination of the 1965 Vung Tao Cargo that the most important part of the cargo were vases and garniture', see David S. Howard *Choice of the Private Trader. The Private Market in Chinese Export Porcelain Illustrated in the Hodroff Collection*, London, 1994, p.236. By the late 17th century, sets of blue and white porcelains comprising most commonly three covered baluster vases and two vases, had become one of the most popular items of Chinese export porcelain. Such sets of vessels were inspired by Chinese altar garnitures, similarly made using and combining

sets of different vessel types. Blue and white garnitures were made in many different sizes and were a precious commodity once received in Europe. Sets of this grand scale were expensive and intended for very grand stately houses, where they would have been proudly displayed in and around the fireplace in the summer, or on the floor or mantelpieces of large halls during the winter. Compare this garniture with a five-piece blue and white garniture of the same size, sold in Christie's New York, 23 January 2001, lot 13, and a similarly decorated five-piece garniture of Kangxi date, sold in Christie's New York, 21 January 2004, lot 314.



Property from an English Private Collection

私人珍藏



Portrait of John Dearman Birchall (1828-1897) by F.G. Cotman, 1877

150 *

IMPORTANT ET RARE VASE IMPÉRIAL EN PORCELAIN EMALLÉE VERT ET JAUNE

Marque et époque Qianlong (1735-1796)

A RARE IMPERIAL YELLOW-GROUND GREEN-ENAMELLED
'DRAGON' VASE

Qianlong six-character seal mark and of the period

Sturdily potted with a large bulbous body supported on a spreading foot rising to sharply sloping shoulders and a waisted cylindrical neck with flaring mouth rim, brightly enamelled around the exterior with a large scaly five-clawed dragon and young amidst wispy *ruyi*-shaped clouds and flames, all above a band of crashing waves around the foot and below a band of pendant *ruyi*-heads encircling the mouth, the base glazed white and with incised six-character seal mark.

26.5 cm (10 1/2 in.) high

€120,000 - 150,000

Provenance:

John Dearman Birchall (1828-1897), Bowden Hall, Gloucestershire, collection no.380 (according to label and noted in inventory).
A Scottish private collection.

清乾隆 御製黃地綠彩蒼龍教子瓶 「大清乾隆年製」款

來源

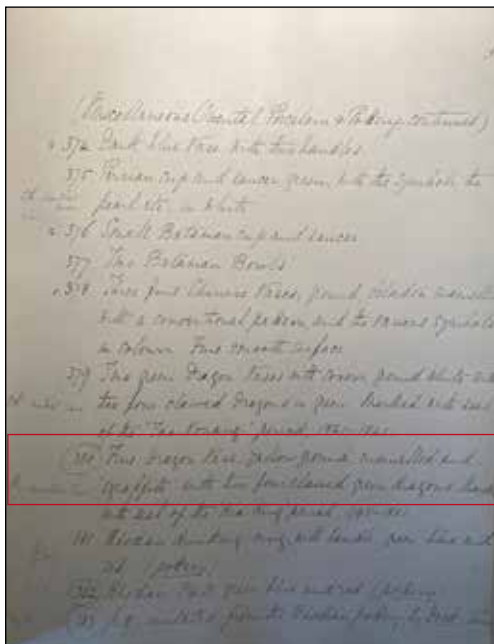
John Dearman Birchall (1828-1897), 格洛斯特郡鮑登莊園,
藏品編號380 (貼有標籤並記載於清單中)
蘇格蘭私人珍藏







The interior of the morning room at Bowden Hall, Upton St. Leonards, Gloucestershire.



Inventory listing the vase.

John Dearman Birchall Senior (1828–1897) was a wealthy clothing manufacturer, art collector, and patron of the arts. Born in Leeds to a successful Quaker wool merchant, he built on his family's manufacturing legacy, leading their firm to international acclaim. Under his direction, their cloth earned prizes at major exhibitions in London (1862), Paris (1867 and 1878), Vienna (1873), Philadelphia (1876), and Sydney (1879). Alongside his business ventures, Birchall cultivated a passion for art, amassing a remarkable collection of Chinese porcelain, especially blue and white wares, and Persian fabrics. His diaries reveal that in the 1870s he bought from and sold porcelain to the Dutch-based dealer Joel Duveen, whose growing influence in the Chinese art market mirrored Birchall's expanding collection. By the 1890s, Duveen offered to buy Birchall's entire collection for wealthy American industrialists like Henry Clay Frick and J. Pierpont Morgan, but Birchall declined, preferring to keep his treasures on display at his residence, Bowden Hall.

A man of refined taste, Birchall was also a patron of the Pre-Raphaelite Brotherhood, supporting their revival of rich colour, intricate detail, and romantic medievalism. His passion for both Chinese ceramics and contemporary British art reflected his sophisticated aesthetic sensibilities. In his later years, he enjoyed his collection in the elegant surroundings of Bowden Hall, where he also supported charitable and philanthropic causes, earning him considerable local prestige.

The present lot is extremely rare. With its elegantly proportioned form and vibrant green-and-yellow dragon design, the vase stands out not only for its finely incised dragon motif but also for its exceptionally rare colour scheme. While the combination of green and yellow enamels on porcelain can be traced back to the Yongle reign, it is typically seen on bowls and dishes rather than on vases, making it particularly unusual. Compare with a vase with tubular ears decorated with green dragons of similar design on a yellow ground, Qianlong impressed seal mark and of the period, in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Miscellaneous Enamelled Porcelains Plain Tricoloured Porcelain*, Shenzhen, 2009, pp.130-131. Another vase, similar to the one in the Qing Court Collection, also with a Qianlong seal mark and of the period, is illustrated by Anthony du Boulay, *Christie's Pictorial History of Chinese Ceramics*, Oxford, 1984, p.212, pl.2.

The design of two dragons on this vase symbolises the emperor and his heir, a common motif in Qing Imperial art known as *canglong jiaozi* (蒼龍教子), meaning 'an old dragon teaches his son.' The dragon, a symbol of Imperial authority and cosmic power, is often depicted in pairs to represent the reigning emperor and his successor, signifying the continuity of dynastic rule. The dragons chasing flaming pearls, symbols of wisdom and enlightenment, further reinforce the idea of the emperor passing both power and virtue to his heir.

In 1773, the Qianlong Emperor chose his 15th son, Yongyan, as his successor, a decision that would lead to Yongyan's ascension as the Jiaqing Emperor in 1796. Over the years, Qianlong carefully mentored his son, preparing him for the responsibilities of rulership. Thus, in this context, one can read the vase as the larger five-clawed dragon representing the Qianlong Emperor, while the slightly smaller dragon represents Jiaqing.

The combination of yellow and green for decorating the surface of porcelain vessels first appeared at the Imperial kilns in Jingdezhen during the early 15th century. Excavations at Zhushan have uncovered dishes from the Xuande period with a yellow ground and green dragons amidst clouds. See *Xuande Imperial Porcelain Excavated at Jingdezhen*, Taipei, 1998, p.78, no.73. These Xuande pieces are notable not only for their distinctive coloration but also for the fine relief lines in the *fahua* style, which separate the colours. In contrast, the current vase uses incised lines to separate the green and yellow, with these lines also providing detailed elements of the motifs. Both green and yellow are low-firing glazes and enamels that were applied after the initial porcelain firing. This colour combination remained a court favourite throughout the Ming and Qing dynasties, even becoming part of the sumptuary laws. Indeed, according to the *Guochao gongshi* (*The History of the Imperial House and Court*), first compiled in the seventh year of the Qianlong reign (1742), vessels featuring a design of green dragons on a yellow ground, such as the present lot, were reserved exclusively for use by *guifei*, the Emperor's concubines of the second rank at the Imperial Court.

See a yellow-ground green enamelled 'dragon' vase with lug handles, Qianlong seal mark and of the period, sold in Christie's New York, 17 September 2008, lot 480.



A green-enamelled yellow-ground 'dragon' vase in the collection of the Palace Museum, Beijing, courtesy of the Palace Museum, Beijing.

RARE ASSIETTE EN PORCELAINE DE LA FAMILLE ROSE

Marque et époque Qianlong (1736-1795)

A RARE FAMILLE ROSE RUBY-BACK 'BUTTERFLY AND FLOWERS' SAUCER DISH

Qianlong six-character seal mark and of the period

Finely painted in bright enamels with a cluster of small flowers nestling amongst leaves, two butterflies in flight depicted in shades of grisaille with finely stippled and shaded wings and naturalistic legs, feelers and bodies, the reverse enamelled in a vibrant ruby-red of crushed-raspberry tone, the base with a six-character seal mark in underglaze blue, the famille rose enamels possibly later added.

16.5 cm (6 1/2 in.) diam.

€10,000 - 15,000**Provenance:**

Acquired from Bernheimer, Munich, 22 April 1980.

Formerly Christian von Reitzenstein Collection.

清乾隆 外胭脂紅釉內粉彩蝶戀花紋盤 「大清乾隆年製」款

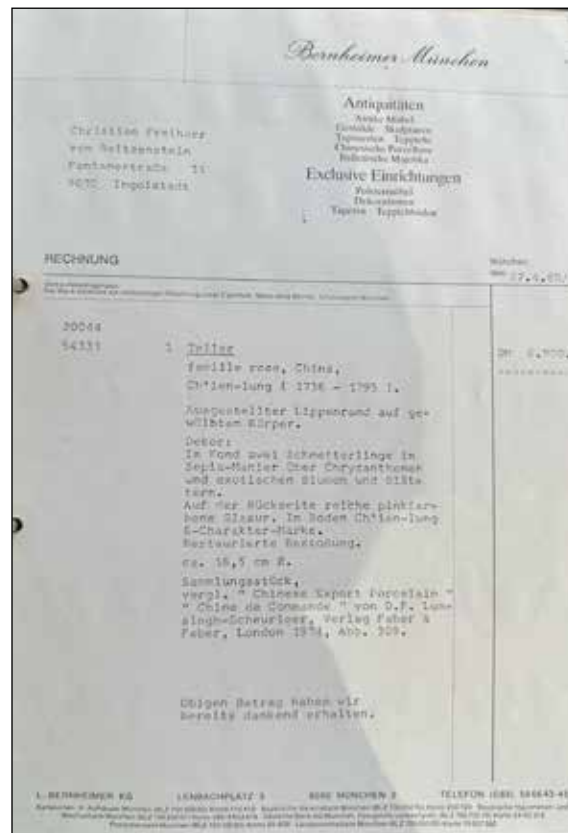
來源

於1980年4月22日得自慕尼黑Bernheimer

Christian von Reitzenstein舊藏

The colour of the pink enamel on the back of this dish was originally introduced under the Kangxi emperor (1662-1722) when the artisans in the imperial workshops making glass and enamel wares succeeded in creating the colour rose pink copying the recipe employed by European artisans which involved a mixture of fine gold particles, stannous and stannic chlorides with alkali and tin. Chinese artisans perfected pink enamel by grinding ruby glass and dispersing it in a clear, colourless enamel making it easier to apply the enamel evenly on a surface and achieving an even tone in the firing. Few ruby-glazed and ruby-backed dishes and cups made under the Kangxi emperor survive, and the pink colour and glaze was perfected under the Yongzheng emperor (1722-1735) quickly gaining in popularity.

Ruby-backed porcelains with Qianlong marks are rare. It appears that only one other ruby-backed famille rose dish decorated with a European subject and inscribed with a Qianlong seal mark is known, formerly in the collection of E.T.Chow, sold Christie's Hong Kong, 31 May 2017, lot 3029.



Copy of the original receipt from Bernheimer, Munich, 22 April 1980



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**VASE EN PORCELAINE À GLAÇURE FLAMBÉE,
FANGHU**

Marque et époque Daoguang (1825-1843)

A FLAMBÉ-GLAZED VASE, *FANGHU*

Daoguang incised six-character seal mark and of the period

Of square section, the pear-shaped body with moulded peach-shaped panels, flanked by a pair of rectangular lug handles, covered overall with a lustrous glaze of purplish-pink streaked with lavender-blue, fading to a cream tone around the rim, sides and handles, the base incised with a six-character seal mark and covered with a brown wash.

30 cm (11 3/4 in.) high

€8,000 - 12,000

Provenance:

A Spanish Collection.

清道光 窑变釉贯耳方壶 「大清道光年製」款

來源

西班牙珍藏



153

**GOURDE EN PORCELAINE BLEU BLANC ET ROUGE
DE FER**

XIXe siècle

AN UNDERGLAZE BLUE AND IRON RED-DECORATED
MOONFLASK

19th century

With a flattened globular body surmounted by a tall cylindrical neck, flanked by two arched handles, brightly decorated around the body in shades of blue with a phoenix flying high amidst large peony flowers, above a band of petal lappets around the base, all against a rich iron-red ground, the rim with an apocryphal six-character Xuande mark in a horizontal cartouche.

31 cm (12 1/4 in.) high

€7,000 - 10,000

Provenance:

Christie's London, 15 May 2012, lot 411

十九世紀 青花礬紅彩鳳穿牡丹紋抱月瓶

來源

倫敦佳士得，2012年5月15日，編號411



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Ces *Conditions de Ventes* et Annexe 1 (Contrat de Vente entre l'Acheteur, Bonhams France SAS et le Vendeur) et les Définitions et Glossaire constituent un ensemble et sont liés à toute personne participant dans *La Vente*, que ce soit les personnes assistant à la vente aux enchères, les *Enchérisseurs* (en ligne, en personne ou par téléphone), les *Enchérisseurs* potentiels et les *Acheteurs* éventuels du *Lot*). Pour plus de commodité, nous utilisons les termes « Enchérisseurs » ou « vous » pour désigner ces personnes. Les mots et expressions figurant en italique dans les présentes *Conditions de Ventes* sont expliqués dans la Liste des Définitions.

IMPORTANT : Des informations supplémentaires applicables à la *Vente* peuvent également figurer dans le *Catalogue de la Vente*, dans une note insérée dans le *Catalogue* et/ou dans une note affichée dans le lieu de *Vente*, et il vous incombe de les lire également. Des annonces concernant la *Vente* pourront également être faites oralement avant ou pendant la *Vente* sans préavis écrit. Vous devez être conscientisé la possibilité que des changements soient apportés aux conditions de la *Vente*, être vigilant sur ce point et demander, avant d'enchérir, si de tels changements sont intervenus.

En vous enregistrant pour participer à nos ventes et/ou en enchérissant vous acceptez les présentes *Conditions de Ventes*.

1. NOTRE RÔLE

Dans son rôle d'Adjudicateur de lots, *Bonhams* est autorisé par le *Vendeur* à agir uniquement pour et dans l'intérêt du *Vendeur*. *Bonhams* n'agit pas pour le compte des *Acheteurs* ou des *Enchérisseurs* et ne leur fournit aucun conseil. Si *Bonhams* ou un membre de son personnel fait des déclarations à propos d'un *Lot*, ou si *Bonhams* fournit un Rapport d'état à propos d'un *Lot*, ces déclarations seront faites ou ce rapport sera établi pour le compte du *Vendeur* du *Lot*. Il est fortement conseillé aux *Enchérisseurs* et *Acheteurs* qui n'ont pas eux-mêmes des connaissances d'expert sur les *Lots* de solliciter et d'obtenir un avis indépendant sur les *Lots* et leur valeur, avant d'enchérir sur ceux-ci. Le *Vendeur* a autorisé *Bonhams* à vendre le *Lot* en qualité de mandataire agissant pour son compte et, sauf accord contraire exprès, *Bonhams* agit exclusivement en qualité de mandataire du *Vendeur*. Toute assertion ou déclaration faite par nous au titre d'un *Lot* est faite pour le compte du *Vendeur* et non pour notre compte, à moins que *Bonhams* ne vende un *Lot* en tant que mandant, et tout *Contrat de Vente* est conclu entre l'*Acheteur* et le *Vendeur* et non entre l'*Acheteur* et nous-mêmes. Si *Bonhams* vend un *Lot* en tant que mandant, il en sera fait mention dans le *Catalogue* ou dans une annonce du Commissaire-priseur à cet effet ou dans un avis affiché dans le lieu de la *Vente* ou inséré dans le *Catalogue*. Si vous êtes le dernier *Enchérisseur* pour un *Lot* et donc l'acheteur, *Bonhams* conclura un contrat avec vous en tant qu'*Acheteur* dans les termes du contrat avec l'*Acheteur*, joint en Annexe 1 au *Catalogue*, qui régira les relations entre *Bonhams* et vous-même en votre qualité d'*Acheteur*.

2. LOTS

Sous réserve de la *Description Contractuelle* imprimée en caractères gras dans l'Article consacré au *Lot* dans le *Catalogue des Ventes en Ligne* (voir paragraphe 3 ci-dessous), les *Lots* sont vendus à l'*Acheteur* - en l'état - où ils se trouvent au moment de la vente, avec tous leurs défauts et imperfections. Les illustrations et photographies des *Lots* servent uniquement à leur identification. Une photographie ou illustration figurant dans le *Catalogue* (à l'exception des photographies formant partie de la *Description Contractuelle*) ou ailleurs peut ne pas reproduire exactement la ou les couleurs ou le véritable état du *Lot*. Les *Lots* sont disponibles pour examen avant la *Vente*, et il vous incombe de vous assurer vous-même de chacun des aspects d'un *Lot*, y compris son auteur, son attribution, son état, sa provenance, son histoire, son contexte, son authenticité, son style, son époque, son âge, son aptitude à une utilisation particulière, son état de marche s'il s'agit d'une voiture (le cas échéant) son origine, sa valeur et son prix de vente *Estimé* (y compris le *Prix d'Adjudication*). Il vous incombe d'examiner tout *Lot* qui vous intéresse. Il convient de rappeler que l'état réel d'un *Lot* peut ne pas être aussi bon que celui qu'indique son apparence extérieure. En particulier, des pièces peuvent avoir été remplacées ou changées et des *Lots* peuvent ne pas être authentiques ou de qualité satisfaisante ; l'intérieur d'un *Lot* peut ne pas être visible, peut ne pas être d'origine ou peut être endommagé, par exemple s'il est recouvert d'une tapisserie ou d'un revêtement quelconque. Étant donné leur âge, de nombreux *Lots* peuvent avoir été endommagés et/ou réparés et vous ne devez pas présumer qu'un *Lot* est en bon état. Les objets électroniques ou mécaniques ou les pièces sont vendus pour leur intérêt artistique, historique ou culturel et peuvent ne pas fonctionner ou ne pas être conformes aux exigences légales actuelles. Vous ne devez pas présumer que des objets électriques destinés à fonctionner sur les réseaux de l'électricité domestique pourront être connectés sur ces réseaux et devrez donc préalablement obtenir un rapport sur leur état de la part d'un électricien qualifié. Ces objets impropres à être connectés sont vendus uniquement comme des objets de vitrine. Si vous n'avez pas l'expertise nécessaire concernant un *Lot*, prenez conseil à ce sujet. Nous pouvons vous aider à prendre les dispositions nécessaires afin de vous permettre de procéder ou de faire procéder à des examens et tests plus détaillés. Toute personne qui endommage un *Lot* sera responsable de la perte

ainsi causée.

3. DESCRIPTIONS DES LOTS ET ESTIMATIONS

Description contractuelle d'un Lot

Le *Catalogue* contient un Article pour chaque *Lot*. Chaque *Lot* est vendu par le *Vendeur* à l'*Acheteur* comme correspondant uniquement à la partie de l'Article imprimée en caractères gras, et (sauf pour la couleur, qui peut être reproduite de manière inexacte) à toute photographie du *Lot* dans le *Catalogue*. Le reste de l'Article, qui n'est pas imprimé en caractères gras est donné à titre indicatif et représente uniquement l'opinion de *Bonhams* (donnée au nom du *Vendeur*) sur le *Lot* et ne fait pas partie de la *Description Contractuelle* conformément à laquelle le *Lot* est vendu par le *Vendeur*.

Estimations

Dans la plupart des cas, une *Estimation* est imprimée à côté de l'Article. Les *Estimations* fournies expriment uniquement l'opinion de *Bonhams* faite au nom du *Vendeur* à propos de la fourchette dans laquelle *Bonhams* pense que le *Prix d'adjudication* pour le *Lot* est susceptible de se situer. Il ne s'agit en aucun cas d'une estimation de valeur. Les *Estimations* ne tiennent pas compte de la TVA, de la *Commission* d'achat ou d'autres frais payables par l'*Acheteur*, qui sont décrits en détail au paragraphe 7 de les présentes Conditions de Ventes. Les prix dépendent des enchères et les *Lots* peuvent se vendre à des *Prix d'Adjudication* inférieurs ou supérieurs aux *Estimations*. Les *Estimations* ne doivent donc pas être considérées comme une indication du prix de vente réel ou de la valeur d'un *Lot*. Les *Estimations* sont fournies dans la devise de la *Vente*.

Rapports d'état

Pour la plupart des *Lots*, vous pouvez demander à *Bonhams* un *Rapport sur l'état* physique général du *Lot*. Si vous lui faites cette demande, *Bonhams* vous fournira ce rapport gratuitement, pour le compte du *Vendeur*. Étant donné qu'il s'agit d'un service supplémentaire et gratuit, *Bonhams* ne conclut pas de contrat avec vous au titre du *Rapport d'état*. En conséquence, *Bonhams* n'assume aucune responsabilité à votre égard à ce titre. Chaque *Rapport d'état* exprime l'opinion de *Bonhams* quant à l'état général du *Lot* concerné et est fonction des connaissances artistiques et scientifiques à la date de la vente. *Bonhams* ne déclare ni ne garantit qu'un *Rapport d'état* inclue tous les aspects de l'état interne ou externe du *Lot*. Le *Vendeur* ne vous doit ni n'accepte de vous devoir, en tant qu'*Enchérisseur* ou *Acheteur*, aucune obligation concernant ce rapport gratuit à propos d'un *Lot*, qui vous est fourni afin que vous puissiez l'examiner ou le faire examiner par un expert mandaté par vos soins.

Responsabilité du Vendeur envers vous

Le *Vendeur* ne fait et ne s'oblige à faire aucune déclaration factuelle, et n'assume aucune garantie, aucune obligation ni aucune responsabilité contractuelle ou quasi-délictuelle (exceptée envers l'*Acheteur* final, ainsi qu'il est dit ci-dessus) au titre de l'exactitude ou du caractère complet de toute assertion ou déclaration faite par lui ou pour son compte, qui contient un élément quelconque de description de tout *Lot* ni au titre du prix de vente prévu ou probable de tout *Lot*. Exception faite de ce qui est stipulé ci-dessus, aucune assertion ou déclaration faite par le *Vendeur* ou pour son compte contenant un élément quelconque de description d'un *Lot*, ni aucune *Estimation* ne sont incorporées dans le *Contrat de Vente* entre le *Vendeur* et l'*Acheteur*.

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Les *Descriptions* et les *Estimations* peuvent être modifiées à la discrétion de *Bonhams* par le biais d'une annonce verbale ou d'un avis écrit avant ou pendant une *Vente*. LE LOT EST DISPONIBLE POUR EXAMEN ET VOUS DEVEZ VOUS FORMER VOTRE PROPRE OPINION SUR CELUI-CI. IL VOUS EST FORTEMENT CONSEILLÉ D'EXAMINER TOUT LOT OU DE LE FAIRE EXAMINER POUR VOTRE COMPTE AVANT LA VENTE.

4. CONDUITE DE LA VENTE

Nos *Ventes* sont des ventes aux enchères publiques, auxquelles des personnes peuvent assister. Nous nous réservons le droit, à notre seule discrétion, de refuser l'accès à nos locaux ou à toute *Vente* et de faire sortir toute personne de nos locaux et salles des ventes, sans devoir en indiquer la raison. Nous pouvons à notre seule et entière discrétion décider de procéder à la *Vente*, d'inclure un *Lot* dans la *Vente*, ainsi que de la manière dont la *Vente* se déroulera, et nous pouvons offrir les *Lots* à la *Vente* dans tout ordre que nous choisissons, nonobstant les

numéros attribués aux *Lots* dans le *Catalogue*. Vous devrez donc vérifier la date et l'heure de commencement de la *Vente*, et vérifier si des *Lots* ont été retirés de la *Vente* ou ajoutés tardivement à celle-ci. En effet, ces retraits ou ajouts tardifs peuvent modifier l'heure à laquelle un *Lot* qui vous intéresse est mis en *Vente*. Nous pouvons, à notre seule et entière discrétion, refuser toute enchère, augmenter tout pas d'enchère comme nous le jugerons approprié, diviser tout *Lot*, regrouper deux *Lots*, retirer tout *Lot* d'une *Vente* et, avant que la *Vente* ait pris fin, remettre tout *Lot* aux enchères. Les *Ventes* aux enchères peuvent excéder 100 *Lots* par heure et les pas d'enchère sont généralement d'environ 10% ; toutefois, ces chiffres varient d'une *Vente* à l'autre et d'un Commissaire-priseur à l'autre. Contactez le département organisant la *Vente* pour avoir un avis sur ce point. Si un *Prix de Réserve* a été fixé pour un *Lot*, le Commissaire-priseur peut, en son absolue discrétion, passer des enchères (à concurrence d'un montant qui ne sera ni égal ni supérieur à ce *Prix de Réserve*) pour le compte du *Vendeur*. Nous ne sommes pas responsables envers vous de la présence ou de l'absence d'un *Prix de Réserve* au titre de tout *Lot*. Si un *Prix de Réserve* a été fixé, il ne devra pas être supérieur à la plus basse *Estimation* faite dans le *Catalogue*, en supposant que la devise du *Prix de Réserve* n'ait pas fluctué de manière défavorable par rapport à la devise de l'*Estimation*. L'*Acheteur* sera l'*Enchérisseur* qui fait la plus haute enchère acceptable par le Commissaire-priseur pour un *Lot* (sous réserve de tout *Prix de Réserve* applicable), et auquel le *Lot* est adjudgé par le Commissaire-priseur à la tombée du marteau du Commissaire-priseur. Tout différend relatif à la plus haute enchère acceptable sera tranché par le Commissaire-priseur en son absolue discrétion. Toutes les enchères passées se rapporteront au numéro de *Lot* annoncé par le Commissaire-priseur. Un convertisseur électronique de devises peut être utilisé lors de la *Vente*. Cet outil est fourni uniquement pour votre commodité et constitue une évaluation approximative de la contre-valeur d'une enchère donnée dans certaines devises. Nous n'acceptons aucune responsabilité au titre des erreurs qui pourraient se produire en raison de l'utilisation du convertisseur de devises. Nous pouvons utiliser des caméras vidéo pour enregistrer la *Vente* et pouvons enregistrer des appels téléphoniques pour des raisons de sécurité, et afin d'aider à résoudre des différends pouvant s'élever au titre d'enchères passées lors de la *Vente*. Nous pouvons utiliser des écrans sur lesquels des images des *Lots* seront projetées. Ce service est fourni pour permettre une meilleure vue des *Lots* lors de la *Vente*. L'image projetée sur l'écran doit être considérée comme une simple indication du *Lot* concerné. Il convient de noter que toutes les enchères passées se rapporteront au numéro de *Lot* annoncé par le Commissaire-priseur. Nous n'acceptons aucune responsabilité au titre des erreurs qui pourraient se produire dans l'utilisation de l'écran.

DROIT DE PREEMPTION

L'Etat dispose d'un droit de préemption des biens culturels vendus. L'Etat pourra se substituer au dernier enchérisseur dans les quinze jours de la *Vente*.

5. ENCHÈRES

Vous devez compléter et nous remettre l'un de nos Formulaires d'Enchères, c'est-à-dire notre Formulaire d'Enregistrement d'*Enchérisseur*, notre Formulaire d'Enchères en Absence (Ordre d'Achat) ou notre Formulaire d'Enchères par Téléphone afin de pouvoir enchérir lors de nos *Ventes*. Si vous êtes un nouveau client chez *Bonhams* ou si vous n'avez pas récemment mis à jour vos données d'enregistrement, vous devez vous préenregistrer, au moins deux jours ouvrables avant la *Vente* lors de laquelle vous souhaitez enchérir. Vous devrez fournir un justificatif d'identité et de domicile délivré par le gouvernement. Si vous êtes une société, il faut fournir votre certificat d'immatriculation (Extrait Kbis) ou un document équivalent, avec votre dénomination et l'adresse de votre siège social, une preuve de votre adresse actuelle délivrée par le gouvernement, une preuve documentaire de vos propriétés effectifs et de vos administrateurs et une preuve de l'autorisation d'effectuer des transactions. Nous pouvons également vous demander une référence financière et/ou une caution avant de vous autoriser à enchérir. Nous nous réservons le droit, à notre discrétion, de demander des informations supplémentaires afin de compléter notre identification de client, de refuser d'enregistrer une personne comme *Enchérisseur*, et de rejeter ses enchères si elles ont déjà été enregistrées. Nous nous réservons également le droit de différer la finalisation de la vente d'un *Lot*, à notre discrétion, le temps de terminer nos enquêtes relatives à l'enregistrement et à l'identification, et d'annuler la vente de tout *Lot*, si vous violez vos garanties en tant qu'*Acheteur*, ou si nous considérons que cette *Vente* serait illégale ou ferait autrement jouer la responsabilité du *Vendeur* ou de *Bonhams*, ou nuirait à la réputation de *Bonhams*.

Enchérir en personne

À condition que vous vous soyez préenregistré pour enchérir ou ayez récemment mis à jour vos données d'enregistrement existantes, vous devez vous rendre à notre bureau d'enregistrement des *Enchérisseurs* dans le lieu de la *Vente* et remplir un Formulaire d'Enregistrement et d'Enchères le jour de la *Vente* (ou, si possible, avant). Le système de numérotation des enchères est parfois visé sous le terme d'« enchères par paddle » (ou « enchères par panneau numéroté »). Il vous sera remis une grande carte (un « paddle

» ou panneau numéroté) portant un numéro imprimé, pour les besoins de la *Vente*. Si vous êtes l'*Enchérisseur* gagnant, vous devrez faire en sorte que votre numéro puisse être vu clairement par le Commissaire-priseur et que votre numéro soit identifié comme celui de l'*Acheteur*. Vous ne devez laisser personne d'autre utiliser votre paddle, étant donné que tous les *Lots* seront facturés au nom et à l'adresse indiqués sur votre Formulaire d'Enregistrement d'Enchérisseur. Une fois émise, une facture ne sera pas modifiée. En cas de doute à propos du Prix d'Adjudication d'un *Lot* particulier, ou sur la question de savoir si vous êtes l'*Enchérisseur* gagnant d'un *Lot* particulier, informez-en le Commissaire-priseur avant que le prochain *Lot* ne soit offert à la *Vente*. À la fin de la *Vente*, ou lorsque vous aurez fini d'enchérir, merci de restituer votre paddle au bureau d'enregistrement des *Enchérisseurs*.

Enchérir par téléphone

Si vous souhaitez enchérir par téléphone lors de la *Vente*, et à condition que vous vous soyez préenregistré pour enchérir ou ayez récemment mis à jour vos données d'enregistrement existantes, complétez un Formulaire d'Enregistrement et d'Enchères, disponible dans nos bureaux ou dans le *Catalogue*. Retournez-le au service responsable de la *Vente* 24 heures au moins avant la *Vente*. Il vous incombe de vérifier auprès de notre Service d'Enchères que votre enchère a bien été reçue. Les conversations téléphoniques seront enregistrées. La possibilité d'enchérir par téléphone est un service discrétionnaire offert à titre gratuit et peut ne pas être disponible pour tous les *Lots*. Nous ne serons pas tenus d'enchérir pour votre compte si vous n'êtes pas disponible au moment de la *Vente* ou si la liaison téléphonique est interrompue pendant les enchères. Contactez-nous pour plus de détails.

Enchérir par courrier postal ou par fax

Les Formulaires d'Enchères en Absence (Ordre d'Achat) figurent en annexe au *Catalogue* et doivent être complétés et envoyés au service responsable de la *Vente*, dès que vous vous serez préenregistré pour enchérir ou aurez récemment mis à jour vos données d'enregistrement existantes. Il est de votre intérêt de nous retourner votre formulaire dès que possible, étant donné que si deux *Enchérisseurs* ou davantage soumettent des enchères identiques pour un *Lot*, la préférence sera donnée à l'enchère reçue la première. En toute hypothèse, toutes les enchères doivent être reçues 24 heures au moins avant le début de la *Vente*. Vérifiez soigneusement votre Formulaire d'Enchères en Absence (Ordre d'Achat) avant de nous le retourner, intégralement complété et signé par vous. Il vous incombe de vérifier avec notre Service Enchères que votre enchère a bien été reçue. Ce service est fourni à titre complémentaire et est confidentiel. Ces enchères sont faites à vos propres risques et nous n'assumons aucune responsabilité si nous ne recevons pas et/ou ne passons pas l'une quelconque de ces enchères. Toutes les enchères passées pour votre compte le seront au plus bas niveau possible sous réserve des *Prix de Réserve* et d'autres enchères passées pour le *Lot*. S'il y a lieu, vos enchères seront arrondies à la baisse au montant le plus proche correspondant aux paliers d'enchères du Commissaire-priseur. Les nouveaux *Enchérisseurs* doivent également fournir la preuve de leur identité et de leur adresse pour pouvoir enchérir. À défaut, votre enchère ne sera pas placée.

Enchérir par Internet

Consultez notre *Site Internet* à l'adresse suivante : <http://www.bonhams.com>, qui donne tous les détails sur la manière d'enchérir via l'Internet. *Bonhams* ne sera pas responsable des retards, interruptions ou autres incapacités à faire une enchère, causés par des pertes de connexion Internet, une panne ou un dysfonctionnement du site Internet ou du processus d'enchères, ou un dysfonctionnement de logiciels, systèmes, ordinateurs ou appareils mobiles.

Enchérir par l'intermédiaire d'un mandataire

Les enchères seront traitées comme étant placées exclusivement pour le compte de la personne nommée désignée dans le Formulaire d'Enchères, sauf accord contraire écrit de notre part avant la *Vente*. Si vous souhaitez enchérir pour le compte d'une autre personne (votre mandant), vous devez fournir les informations de préinscription énoncées ci-dessus pour vous et pour votre mandant. Nous aurons besoin d'une confirmation écrite du mandant qui atteste de votre droit d'enchérir pour son compte ainsi que de sa pièce d'identité. Votre attention est en particulier attirée sur vos obligations de diligence concernant votre mandant et la source de ses fonds, et sur les garanties que vous fournissez si vous êtes l'*Acheteur*, qui sont stipulées au paragraphe 3 du *Contrat avec l'acheteur*, joint en Annexe 1 au *Catalogue*. Néanmoins, comme l'explique le Formulaire d'Enchères, si une personne fait une enchère en tant qu'agent pour le compte d'une autre (son mandant, et ce qu'elle ait ou non divulgué ce fait), elle sera conjointement et solidairement responsable avec son mandant envers le *Vendeur* et *Bonhams* en vertu de tout contrat résultant d'une enchère gagnante. Faites-vous savoir si vous avez l'intention de nommer un tiers afin d'enchérir pour votre compte lors de la *Vente*, à moins que nous ne soyons chargés d'enchérir en vertu d'un Formulaire d'Enchères par Téléphone ou en Absence (Ordre d'Achat), complété par vous. Si nous n'approuvons pas par écrit les dispositions que vous avez prises pour enchérir par l'intermédiaire d'un mandataire avant la *Vente*, nous serons en droit de présumer que la personne enchérissant lors de la *Vente*

enchérir pour son propre compte. En conséquence, la personne enchérissant lors de la *Vente* sera l'*Acheteur* et sera tenue de payer le *Prix d'Adjudication* et la *Commission* d'Achat ainsi que les frais associés. Si nous approuvons l'identité de votre client à l'avance, nous serons en mesure d'adresser la facture à votre mandant plutôt qu'à vous-mêmes. Nous exigeons la preuve de l'identité et de l'adresse du client du mandataire préalablement à toutes enchères passées par le mandataire pour son compte. Reportez-vous à nos Conditions Générales et contactez notre Département Service Clients pour plus de détails. **Bonhams** procède à des vérifications sur les informations fournies par les clients ("Customer Due Diligence (CDD)" sur ses *Vendeurs* et *Acheteurs*, comme l'exigent la réglementation sur le blanchiment de capitaux, le financement du terrorisme et le transfert de fonds (informations sur le payeur) ("les Réglementations"). Selon son interprétation des Réglementations et des Lignes directrices à l'intention de l'industrie, approuvées par le Trésor, *Bonhams* considère que la procédure de CDD prescrite par les Réglementations n'a pas à être accomplie par les *Acheteurs* sur les Vendeurs lors des enchères de *Bonhams* ou vice versa. Conformément à l'article L221-28 du Code de la consommation, l'adjudicataire ne bénéficie pas du droit de rétractation à la suite de la *Vente*.

6. CONTRAT ENTRE L'ACHETEUR ET LE VENDEUR ET BONHAMS

Lorsque le *Lot* sera adjugé à l'*Acheteur*, un *Contrat de vente* du *Lot* sera conclu entre le *Vendeur* et l'*Acheteur* selon les termes du *Contrat* figurant à l'Annexe 1 au *Catalogue*. Vous devrez alors payer le *Prix d'Achat*, qui se compose du *Prix d'Adjudication*, de la *Commission d'Achat* plus toute TVA et taxe applicable. Simultanément, un contrat est également conclu entre nous, en tant que maison de ventes aux enchères, et l'*Acheteur*. Veuillez lire attentivement le *Contrat avec l'Acheteur* qui figurent à l'Annexe 1 au *Catalogue*, que vous devrez conclure si vous êtes le meilleur *Enchérisseur*, y compris les garanties relatives à votre statut et à la source des fonds. Nous pourrions modifier les termes de ce contrat avant qu'il ne soit conclu, en insérant ces modifications dans le *Catalogue*, et/ou en plaçant un encart dans le *Catalogue* et/ou en affichant des avis dans le lieu de *Vente*, et/ou en faisant des annonces verbales avant et pendant la *Vente*. Il vous incombe de vous assurer que vous connaissez la version à jour du *Contrat avec l'Acheteur* relatif à cette *Vente*.

7. COMMISSION D'ACHAT ET AUTRES FRAIS À PAYER PAR L'ACHETEUR

En vertu du *Contrat avec l'Acheteur*, ce dernier nous paie une commission (la *Commission d'Achat*) conformément aux termes dudit contrat et aux taux indiqués ci-dessous, calculés par référence au *Prix d'Adjudication* et payables en sus de celui-ci. Pour cette *Vente*, les *Acheteurs* paieront les taux de *Commission d'Achat* suivants pour chaque *Lot* acheté :

- 28 % HT du *Prix d'Adjudication* pour un prix allant de 1 à 40 000 € ;
- Plus 27 % HT du *Prix d'Adjudication* à partir de 40 001 € et jusqu'à 800 000 € ;
- plus 21 % HT du *Prix d'Adjudication* à partir de 800 001 € et jusqu'à 4 500 000 € ;
- plus 14,5 % HT du *Prix d'Adjudication* pour les montants supérieurs à 4 500 000 €

Des frais d'un montant de 4 % HT (plus la TVA) du prix d'adjudication seront ajoutés aux factures des enchérisseurs ayant acquis des lots via les plateformes d'enchères suivantes : Invaluable, Live Auctioneers, The Saleroom et Lot-issimo.

Des frais d'un montant de 1,5 % HT (plus la TVA) du prix d'adjudication seront ajoutés aux factures des enchérisseurs ayant acquis des lots via la plateforme Drouot Live.

Des frais d'un montant de 3 % HT (plus la TVA) du prix d'adjudication seront ajoutés aux factures des enchérisseurs ayant acquis des lots via la plateforme Interenchères.

La *Commission d'Achat* et tous les autres frais dus par l'*Acheteur* sont soumis à la TVA au taux en vigueur, qui est actuellement de 20 %. La TVA peut également être due sur le *Prix d'Adjudication* du *Lot*, lorsqu'elle est indiquée par un symbole à côté du numéro du *Lot*. Voir le paragraphe 8 ci-dessous pour plus de détails. Les *Acheteurs* ayant acquis leur(s) *Lot(s)* par l'intermédiaire d'une plateforme de vente en ligne paieront en outre :

- 1,8 % du *Prix d'Adjudication* s'ils ont enchéri via Drouot Live (Digital)
- 5% du *Prix d'Adjudication* s'ils ont enchéri via Invaluable

Des frais d'entreposage et de manutention peuvent également être à la charge de l'*Acheteur*, comme indiqué sur la page « Informations sur la *Vente* » au début du *Catalogue*.

Droit de suite

Sur certains *Lots*, portant la mention « AR » dans le *Catalogue* et qui sont vendus à un *Prix d'Adjudication* au moins égal à 750 €, l'*Acheteur* nous versera une *Commission* supplémentaire pour couvrir nos *Frais* relatifs au paiement du droits d'auteur en vertu des Réglementations le droit de suite dû des artistes. La *Commission* supplémentaire correspond à un pourcentage

du *Prix d'Adjudication* calculé conformément au tableau ci-dessous, et ne devra pas dépasser 12 500 €. *Prix d'Adjudication* pourcentage De 0 à 50 000 € 4 %, De 50 000,01 à 200 000 € 3 %, De 200 000,01 à 350 000 € 1 %, De 350 000,01 à 500 000 € 0,5 %, Au-delà de 500 000 € 0,25 %.

8. TVA

Le taux de TVA en vigueur au moment de la mise sous presse est de 20 %, mais il est susceptible d'être modifié par le gouvernement et le taux à payer sera celui en vigueur à la date de la *Vente*. Les symboles suivants, figurant à côté du numéro de *Lot*, indiquent que la TVA est due sur le *Prix d'adjudication* et la *Commission d'achat* :

- † TVA au taux en vigueur sur le *Prix d'Adjudication* et la *Commission d'Achat*
- Ω TVA sur les articles importés au taux en vigueur sur le *Prix d'Adjudication* et la *Commission d'Achat*
- * TVA sur les articles importés à un taux préférentiel de 5,5 % sur le *Prix d'Adjudication* et au taux en vigueur sur la *Commission d'Achat*
- ** TVA supplémentaire pour les articles importés de 20 % du *Prix d'Adjudication*
- G Les lingots d'or sont exonérés de la TVA sur le *Prix d'Adjudication* et soumis à la TVA au taux en vigueur sur la *Commission d'Achat*
- Zéro TVA, aucune TVA ne sera ajoutée au *Prix d'Adjudication* ou à la *Commission d'Achat*

Dans tous les autres cas, aucune TVA ne sera appliquée sur le *Prix d'Adjudication*, mais la TVA au taux en vigueur sera ajoutée à la *Commission d'Achat* qui sera facturée sur une base TVA incluse.

EXPORTATION - DETAXE

La TVA facturée sera remboursée à l'*Acheteur* qui justifie de sa qualité de résident hors de l'Union Européenne, sur présentation auprès de notre service comptable, dans un délai maximum de trois mois suivant la vente de la déclaration d'exportation (DAL) du bien acquis dûment visé par le service des Douanes. Le document d'exportation devra mentionner *Bonhams France* comme expéditeur et l'acheteur comme destinataire du bien.

9. PAIEMENT

Il est de la plus haute importance de vous assurer que vous avez des fonds facilement disponibles pour payer le *Prix d'Achat* et la *Commission d'Achat* (plus la TVA et tous les autres *Frais* et dépenses qui nous sont dus) dans leur intégralité avant d'enchérir pour un *Lot*. Si vous êtes l'*Enchérisseur* gagnant, vous devez effectuer le paiement au plus tard à 16h30 le deuxième jour ouvrable suivant la *Vente*, de telle sorte que toutes les sommes soient compensées au plus tard le huitième jour ouvrable suivant la *Vente*. Les paiements effectués par une personne autre que l'*Acheteur* enregistré ne seront pas acceptés. *Bonhams* se réserve le droit de modifier les conditions de paiement à tout moment.

Le virement bancaire est le mode de paiement préféré de Bonhams. Vous pouvez transférer des fonds par voie électronique sur notre *Compte*. Dans ce cas, veuillez indiquer sur votre ordre de virement votre numéro de paddle et le numéro de la facture comme référence. Les coordonnées de notre *Compte* sont les suivantes :

Banque : HSBC
Adresse : BBC PARIS HAUSSMANN 26 Boulevard Malesherbes, 75008 Paris
Intitulé du compte : Bonhams France SAS
Numéro du compte : 09170002091
Code guichet : 00917
Numéro IBAN : FR76 3005 6009 1709 1700 0209 192

En cas de paiement par virement bancaire, le montant reçu après déduction des frais bancaires éventuels et/ou de conversion de la monnaie de paiement en euros ne doit pas être inférieur au montant en euros à payer, tel qu'indiqué sur la facture. Le paiement peut également être effectué par l'une des méthodes suivantes :

Chèque personnel tiré sur une succursale française d'une banque ou d'une société de crédit immobilier : tous les chèques doivent être encaissés avant que vous puissiez retirer vos achats et doivent être libellés à l'ordre de Bonhams France SAS.

Espèces : Si vous êtes résident fiscal français ou si vous agissez pour les besoins d'une activité professionnelle vous pouvez payer des *Lots* achetés lors de la *Vente* avec des billets ou des pièces de monnaie libellée dans la devise dans laquelle la *Vente* est conduite sous réserve que le montant total au titre de tous les *Lots* achetés lors de la *Vente* n'excède pas 1000 € TTC. Les *Acheteurs* qui justifient d'une résidence fiscale à l'étranger et qui n'agissent pas pour les besoins d'une activité professionnelle pourront payer leurs achats en espèces à hauteur de la somme de 3 000 € TTC.

Cartes de débit au nom de l'*Acheteur* (y compris les cartes China Union Pay (CUP) et les cartes de débit émises par Visa et MasterCard uniquement). Il n'y a pas de plafond limitant la valeur du paiement s'il est effectué en personne en utilisant la vérification par carte à puce.

Le paiement par téléphone peut également être accepté pour un montant limité à 5 000 €, sous réserve des procédures

de vérification appropriées, bien que cette facilité ne soit pas disponible pour les acheteurs qui achètent pour la première fois. Si le montant payable par vous pour des Lots excède cette somme, le solde devra être payé par un autre moyen.

Cartes de crédit au nom de l’Acheteur (y compris les cartes China Union Pay (CUP) et les cartes de crédit émises par Visa et MasterCard uniquement). La valeur du paiement est limitée à 5 000 € si le paiement est effectué en personne au moyen d’une vérification par carte à puce. Il est conseillé d’informer à l’avance votre fournisseur de carte de débit ou de crédit de votre achat afin de réduire les retards causés par le fait que nous devons demander une autorisation lorsque vous venez payer. Les règlements par American Express ne sont pas acceptés.

Remarque : une seule carte de débit ou de crédit peut être utilisée pour le paiement du solde. Si vous avez des questions concernant les paiements par carte, veuillez contacter notre service clients. Nous nous réservons le droit d’enquêter et d’identifier la source des fonds que nous recevons, de reporter la conclusion de la vente de tout Lot à notre discrétion pendant que nous terminons nos enquêtes, et d’annuler la vente de tout Lot si vous êtes en violation de vos garanties en tant qu’Acheteur, si nous considérons qu’une telle Vente serait illégale ou imposerait autrement des obligations au Vendeur ou à Bonhams, ou serait préjudiciable à la réputation de Bonhams.

DEFAUT DE PAIEMENT

A défaut de paiement du *Prix d’Adjudication* et des *Frais*, une mise en demeure sera adressée à l’Acheteur par lettre recommandée avec avis de réception. A défaut de paiement de la somme due à l’expiration du délai d’un mois après cette mise en demeure, il sera perçu sur l’Acheteur des intérêts de retard égaux à trois fois le taux d’intérêt légal en vigueur ainsi que des frais de recouvrement d’un montant minimum de 40 euros. Tout mois de retard entamé génère l’application des pénalités. Une indemnité complémentaire pourra être réclamée lorsque les frais de recouvrement réellement exposés sont supérieurs au montant de l’indemnité forfaitaire.

L’application de cette clause ne préjuge pas de l’éventuelle mise en œuvre de la procédure de réitération des enchères régie par l’article L321-14 du Code de commerce. Dans le cadre de la réitération des enchères *Bonhams* sera en droit de réclamer à l’adjudicataire défaillant le paiement de la différence entre le *Prix d’Adjudication* initial et le *Prix d’Adjudication* sur réitération des enchères s’il est inférieur ainsi que les coûts générés par les nouvelles enchères.

Bonhams se réserve la possibilité d’exclure de ses futures ventes, tout adjudicataire qui n’aura pas respecté les présentes *Conditions de Vente*.

10. RUCUPÉRATION, ENTREPOSAGE ET DROITS DE RÉSILIATION DES CONSOMMATEURS DE L’UE

L’Acheteur d’un Lot ne sera pas autorisé à le retirer avant que le paiement intégral et en fonds compensés ait été effectué (sauf si nous avons conclu un accord spécial avec l’Acheteur). Pour la récupération et le retrait des Lots achetés, veuillez-vous reporter à la page « Informations sur la Vente » au début du Catalogue. Nos bureaux sont ouverts de 9h30 à 17h00 du lundi au vendredi. Le *Catalogue* donne des détails sur la récupération des Lots, leur entreposage et la Société d’Entreposage après la Vente.

11.EXPÉDITION

Bonhams pourra conseiller aux *Acheteurs* qui le souhaitent des sociétés de transport et de transit pour procéder à l’expédition et à l’exportation de leurs achats. A cet effet, veuillez contacter notre équipe à l’adresse suivante : paris@bonhams.com Il est précisé que le transport des lots est effectué aux frais et sous l’entière responsabilité de l’adjudicataire.

12. RESTRICTIONS EN MATIÈRE D’EXPORTATION ET DE COMMERCE

Il est de votre seule responsabilité de vous conformer à toutes les réglementations en matière d’exportation et d’importation relatives à vos achats et également d’obtenir toute licence d’exportation et/ou d’importation nécessaire. Afin de contrôler la circulation des biens culturels, la loi n°92-1477 du 31 décembre 1992 (modifiée par celle du 10 juillet 2000) soumet les exportations hors du territoire français à des modalités particulières, applicables aux biens dont l’ancienneté et la valeur dépassent certains seuils. Le certificat d’exportation est un simple document administratif qui n’apporte aucune garantie d’authenticité du bien qu’il permet d’exporter. La demande de certificat pour un bien culturel en vue de sa libre circulation hors du territoire français ou de tous autres documents administratifs n’affecte en rien l’obligation de paiement incombant à l’acheteur. Le besoin de licences d’importation varie d’un pays à l’autre et vous devez vous informer au sujet des exigences et dispositions locales pertinentes. Le refus de délivrance par l’Etat d’un certificat d’exportation ou d’une licence d’importation ou d’exportation ou tout retard dans l’obtention de cette licence ne permet pas d’annuler une Vente ni de retarder le paiement intégral du Lot. En règle générale, veuillez contacter notre service d’expédition avant la Vente si vous avez besoin d’aide à propos de la réglementation en matière d’exportation. Il est rappelé que la loi punit de sanctions pénales, quiconque exporte ou tente d’exporter un bien culturel sans avoir obtenu les autorisations requises (article L 114-1 du Code du Patrimoine).

13. RÉGLEMENTATIONS DE LA CITES

Veuillez noter que tous les Lots marqués du symbole Y sont soumis aux réglementations de la CITES (Convention de Washington relative à la protection des espèces menacées d’extinction) lors de l’exportation de ces articles en dehors de l’UE. Ces réglementations sont disponibles à l’adresse https :// cites.org https ://cites.application.developpement-durable.gouv.fr La législation différant dans Etat à l’autre, l’acheteur est tenu de vérifier la législation appliquée dans son pays d’origine avant d’enchérir. Le refus de délivrance des licences ou permis CITES et tout retard dans l’obtention de ces licences ou permis ne donnent pas lieu à l’annulation ou à la résiliation d’une vente, et n’autorisent encore moins un retard dans le paiement intégral du Lot.

14. RESPONSABILITÉ DU VENDEUR ET/OU DE BONHAMS

Exception faite de toute responsabilité du *Vendeur* envers l’Acheteur en vertu du *Contrat de Vente*, ni nous-mêmes ni le *Vendeur* ne serons responsables de toute perte d’affaires, de profits, de revenus ou de recettes, ni de toute perte de réputation commerciale, perturbation de l’activité ou du temps perdu par la direction ou le personnel, ni de toute perte indirecte ou de tout dommage indirect ou consécutif de toute sorte, indépendamment de la nature, du volume ou de la source de la perte ou du dommage prétendument subi et indépendamment du point de savoir si cette perte ou ce dommage a été causé ou invoqué au titre d’une négligence, d’un autre quasi-délit, d’une violation contractuelle (le cas échéant), de la violation d’une obligation légale, d’une demande de restitution ou autrement. Dans le cas où nous-mêmes et/ou le *Vendeur* serions responsables au titre d’un Lot ou de toute *Description* ou *Estimation* d’un Lot, ou au titre de la conduite de toute vente d’un Lot, que cette responsabilité se traduise par le paiement de dommages-intérêts, d’une indemnité ou d’une contribution, ou par une action en restitution ou de toute autre manière, notre responsabilité et/ou la responsabilité du *Vendeur* (combinaisons si nous-mêmes et le *Vendeur* sommes responsables) seront limitées au paiement d’un montant qui n’excèdera pas le montant du *Prix d’Achat* du Lot, indépendamment de la nature, du volume ou de la source de toute perte ou de tout dommage prétendument subi ou de la somme réclamée comme étant due, et indépendamment du point de savoir si la responsabilité découle d’une négligence, d’un autre quasi-délit, d’une violation contractuelle (le cas échéant), de la violation d’une obligation légale ou autre. Aucune des stipulations ci-dessus ne sera interprétée comme excluant ou restreignant (directement ou indirectement) notre responsabilité ou excluant ou restreignant les droits ou recours d’une personne au titre (i) d’une fraude, ou (ii) du décès ou d’un préjudice corporel causé par notre négligence (ou par la négligence de toute personne agissant sous notre contrôle ou dont nous sommes légalement responsables), ou (iii) de toute autre responsabilité dans la mesure où elle ne peut pas être exclue ou restreinte en vertu de la loi, ou (iv) de nos engagements en vertu des paragraphes 10 et 11 du *Contrat avec l’Acheteur*. Les mêmes stipulations s’appliquent au titre du *Vendeur*, de la même manière que si les références qui nous sont faites dans le présent paragraphe étaient remplacées par des références au *Vendeur*.

15. LIVRES

Comme indiqué ci-dessus, tous les Lots sont vendus « en l’état », sujets à des défauts, imperfections et erreurs de *Description*, à l’exception de ce qui est mentionné ci-dessous. Toutefois, vous serez en droit de refuser un *Livre* dans les circonstances concernant les « Lots non conformes » énoncées au paragraphe 11 du *Contrat avec l’Acheteur*. Veuillez noter que la *Commission d’Achat* des Lots comprenant des *Livres* imprimés, des cartes non encadrées et des manuscrits reliés est exonérée de TVA.

16. HORLOGES ET MONTRES

Tous les Lots sont vendus « en l’état », et l’absence d’indication sur l’état d’une horloge ou d’une montre ne signifie pas que le Lot soit en bon état et sans défauts, réparations ou restaurations nécessaires. La plupart des horloges et des montres ont été réparées au cours de leur durée de vie normale et peuvent contenir des pièces qui ne sont pas d’origine. En outre, *Bonhams* ne fait aucune déclaration et ne garantit pas que les horloges ou montres sont en bon état de fonctionnement. Les horloges et les montres contiennent souvent des mécanismes fins et complexes, et les *Enchérisseurs* doivent donc savoir qu’un entretien général, un changement de pile ou des réparations supplémentaires, dont l’Acheteur est seul responsable, peuvent être nécessaires.

17. TAXIDERMIE ET ARTICLES CONNEXES

Bonhams s’engage, pour le compte du *Vendeur* de ces articles, à respecter pleinement les réglementations de la Cites et du DEBRA. Il est conseillé aux *Acheteurs* de s’informer de toutes ces réglementations et de s’attendre à ce que l’exportation des articles nécessite un temps d’organisation.

18. BIJOUX

Pierres précieuses Historiquement, de nombreuses pierres précieuses ont été soumises à divers traitements pour améliorer leur apparence. Les saphirs et les rubis sont régulièrement traités thermiquement pour améliorer leur couleur et leur clarté, et les émeraudes sont fréquemment traitées avec des huiles ou de la résine dans le même but. D’autres pierres précieuses peuvent également avoir subi des traitements comme la

coloration, l’irradiation ou le revêtement. Ces traitements peuvent être permanents, tandis que d’autres peuvent nécessiter des soins spéciaux ou un nouveau traitement au fil des ans pour conserver leur apparence. Les *Enchérisseurs* doivent savoir que les *Estimations* prennent en compte le fait que les pierres précieuses ont probablement été soumises à de tels traitements. Certains laboratoires délivrent des certificats qui donnent une *Description* plus détaillée des pierres précieuses. Cependant, les différents laboratoires ne sont pas toujours d’accord sur les degrés ou les types de traitement pour une pierre précieuse particulière. Dans le cas où *Bonhams* a reçu ou obtenu des certificats pour un Lot de la Vente, ces certificats seront présentés dans le *Catalogue*. *Bonhams* a pour politique de s’efforcer de fournir des certificats de laboratoires reconnus pour certaines pierres précieuses, mais il n’est pas toujours possible d’obtenir des certificats pour chaque Lot. Lorsqu’aucun certificat n’est publié dans le *Catalogue*, les *Enchérisseurs* doivent supposer que les pierres précieuses peuvent avoir été traitées. Ni *Bonhams* ni le *Vendeur* n’acceptent de responsabilité pour les contradictions ou les certificats différents obtenus par les *Acheteurs* sur tout Lot après la Vente.

Poids estimés Si le poids d’une pierre apparaît dans le corps de la *Description* en lettres majuscules, cela signifie que la pierre a été démontée et pesée par *Bonhams*. Si le poids de la pierre est indiqué comme étant approximatif et n’apparaît pas en majuscules, la pierre a été évaluée par nos soins dans sa monture, et le poids indiqué est une expression de notre opinion. Ces informations sont données à titre indicatif et les *Enchérisseurs* doivent s’assurer de leur exactitude.

Signatures Une broche en diamant, par Kutchinsky

Lorsque le nom du créateur apparaît dans le titre, *Bonhams* est d’avis que c’est l’œuvre de ce créateur.

- **Une broche en diamant, signée Kutchinsky**, porte une signature qui, selon *Bonhams*, est authentique mais peut contenir des pierres précieuses qui ne sont pas originales, ou la pièce peut avoir été modifiée.
- **Une broche en diamant, montée par Kutchinsky** a été créée par le bijoutier, selon *Bonhams*, mais en utilisant des pierres ou des dessins fournis par le client.

19. PHOTOGRAPHIES

Explication des termes du Catalogue

- **« Bill Brandt »** : à notre avis, il s’agit d’une œuvre de l’artiste.
- **« Attribuée à Bill Brandt »** : à notre avis, il s’agit probablement d’une œuvre de l’artiste, mais il y a moins de certitude quant à la paternité que dans la catégorie précédente ;
- **« Signé et/ou titré et/ou daté et/ou inscrit »** : à notre avis, la signature et/ou le titre et/ou la date et/ou l’inscription sont de la main de l’artiste.
- **« Signé et/ou titré et/ou daté et/ou inscrit d’une autre main »** : à notre avis, la signature et/ou le titre et/ou la date et/ou l’inscription ont été ajoutés par une autre main. La date indiquée est celle de l’image (négatif). Si aucune autre date n’est indiquée, cela signifie que le tirage photographique est ancien (le terme « ancien » peut également figurer dans la *Description* du lot). Une photographie ancienne est une photographie réalisée 5 à 10 ans environ après le négatif. Lorsqu’une deuxième date ultérieure apparaît, il s’agit de la date d’impression. Lorsque la date d’impression exacte n’est pas connue, mais qu’il est entendu qu’elle est postérieure, la mention « imprimé plus tard » apparaîtra dans la *Description* du Lot.

Sauf indication contraire, les dimensions indiquées sont celles de la feuille de papier sur laquelle l’image est imprimée, y compris les marges éventuelles. Certaines photographies peuvent apparaître dans le *Catalogue* sans marges illustrées. Toutes les photographies sont vendues non encadrées, sauf indication contraire dans la *Description* du Lot.

20. IMAGES

Explication des termes du Catalogue

Les termes utilisés dans le *Catalogue* ont la signification suivante, mais sont soumis aux dispositions générales relatives aux *Descriptions* contenues dans le *Contrat de Vente* :

- **« Jacopo Bassano »** : à notre avis, il s’agit d’une œuvre de l’artiste. Lorsque le ou les prénoms de l’artiste ne sont pas connus, une série d’astérisques, suivie du nom de famille de l’artiste, précédée ou non d’une initiale, indique qu’à notre avis l’œuvre est de l’artiste nommé ;
- **« Attribué à Jacopo Bassano »** : à notre avis, il s’agit probablement d’une œuvre de l’artiste, mais il y a moins de certitude quant à la paternité que dans la catégorie précédente ;
- **« Studio/Atelier de Jacopo Bassano »** : à notre avis, c’est une œuvre réalisée par une main inconnue dans un atelier de l’artiste qui peut ou non avoir été exécutée sous sa direction ;
- **« Cercle de Jacopo Bassano »** : à notre avis, c’est une œuvre réalisée par une main étroitement associée à l’artiste nommé mais qui n’est pas nécessairement son élève ;
- **« Suiveur de Jacopo Bassano »** : à notre avis, c’est une œuvre d’un peintre travaillant dans le style de l’artiste, contemporain ou quasi contemporain, mais qui n’est pas nécessairement son élève ;

- « **À la manière de Jacopo Bassano** » : à notre avis, c'est une œuvre dans le style de l'artiste et d'une date ultérieure ;
- « **D'après Jacopo Bassano** » : à notre avis, il s'agit d'une copie d'une œuvre connue de l'artiste.
- « **Signé et/ou daté et/ou inscrit** » : à notre avis, la signature et/ou la date et/ou l'inscription sont de la main de l'artiste ;
- « **Porte une signature et/ou une date et/ou une inscription** » : à notre avis, la signature et/ou la date et/ou l'inscription ont été ajoutés par une autre main.

21. PORCELAINE ET VERRE

Dommages et restauration

Pour vous guider, dans nos *Catalogues*, nous décrivons en détail, dans la mesure du possible, tous les défauts, fêlures et restaurations importants. Ces *Descriptions* pratiques des dommages ne peuvent être définitives, et nos *Rapports sur l'état* ne garantissent pas qu'il n'existe pas d'autres défauts présents non mentionnés. Les *Enchérisseurs* doivent s'assurer, par le biais d'une inspection, de l'état de chaque Lot. Veuillez consulter le *Contrat de Vente* imprimé dans le *Catalogue* concerné. En raison de la difficulté à déterminer si un objet en verre a été repoli, il n'est fait mention, dans nos *Catalogues*, que des éclats et fêlures visibles. Il n'y a aucune indication de repolissage sévère ou autre.

22.VÉHICULES

Plaques et certificats du Veteran Car Club de Grande-Bretagne

Lorsqu'il est fait mention d'une plaque ou d'un certificat de datation du Veteran Car Club dans ce *Catalogue*, il faut garder à l'esprit que le Veteran Car Club de Grande-Bretagne, qui utilise les services de Veteran Car Company Ltd, procède de temps à autre à l'examen des voitures déjà datées et, dans certains cas, lorsque de nouvelles preuves sont disponibles, cet examen peut entraîner une modification de la date. Bien que le Club et Veteran Car Company Ltd fassent tout leur possible pour garantir l'exactitude des données, la date indiquée sur la plaque ou le certificat de datation peut être approximative et les acheteurs potentiels doivent mener leurs propres enquêtes sur la date de la voiture.

23.VINS

Les Lots qui se trouvent sous douane et ceux qui sont assujettis à la TVA peuvent ne pas être disponibles pour un retrait immédiat.

Examen des vins

Nous organisons parfois des dégustations avant la *Vente* pour les grandes parcelles (telles que définies ci-dessous). Ces dégustations concernent généralement des vins récents et de consommation courante. Veuillez contacter le service concerné pour plus de détails. Notre politique n'est pas d'inspecter chaque caisse non ouverte. Dans le cas des vins de plus de 20 ans, les caisses sont généralement ouvertes et les niveaux et l'apparence sont consignés dans le *Catalogue* des ventes en ligne si nécessaire. Vous devez tenir compte des variations des niveaux de chambre et de l'état des bouchons, capsules et étiquettes.

Bouchons et chambres La chambre désigne l'espace entre la base du bouchon et le vin. Les niveaux de chambre pour les bouteilles de forme bordelaise ne sont normalement notés que lorsqu'ils sont sous le goulot et pour les bouteilles de forme bourguignonne, alsacienne, allemande et cognac lorsqu'ils sont supérieurs à 4 centimètres (cm). Les niveaux de chambre acceptables augmentent avec l'âge ; les niveaux généralement acceptables sont les suivants :

- Moins de 15 ans - dans le goulot ou moins de 4 cm
- 15 à 30 ans - très haute épaule (THE) ou jusqu'à 5 cm
- Plus de 30 ans - épaule supérieure (ES) ou jusqu'à 6 cm

Il convient de noter que les chambres peuvent changer entre le moment de la publication du *Catalogue* et la *Vente* et que les bouchons peuvent s'abîmer lors du transport du vin. Nous n'acceptons de responsabilité que pour les *Descriptions* de l'état au moment de la publication du *Catalogue* et ne pouvons accepter de responsabilité pour toute perte résultant d'une défaillance des bouchons avant ou après ce moment.

Options d'achat de parcelles Une parcelle est un nombre de *Lots* de taille identique d'un même vin, de la même taille de bouteille et de la même *Description*. L'*Acheteur* de l'un de ces *Lots* a la possibilité d'accepter une partie ou la totalité des *Lots* restants de la même parcelle au même prix, bien que ces options soient à la seule discrétion de la Maison de vente aux enchères. Il est donc conseillé aux *Enchérisseurs* absents d'enchérir sur le premier *Lot* d'une parcelle.

Vins sous douane Les vins sous douane portent la marque Δ. Tous les *Lots* vendus sous douane, et que l'*Acheteur* souhaite conserver ainsi, seront facturés sans TVA ni autre taxe sur le *Prix d'Adjudication*. Si l'*Acheteur* souhaite prendre le *Lot* comme dédouané, les droits d'accise et la TVA seront ajoutés au *Prix d'Adjudication* sur la facture. Les *Acheteurs* doivent notifier à *Bonhams*, au moment de la *Vente*, s'ils souhaitent retirer leurs vins sous douane ou dédouanés. Si un *Lot* est pris sous douane, l'*Acheteur* sera responsable du paiement de la TVA, des droits, des frais de dédouanement et autres qui pourront être exigibles. Les *Acheteurs* hors de la communauté européenne doivent savoir que tout transitaire désigné pour

exporter leurs achats doit disposer d'un certificat de circulation pour les *Lots* à retirer sous douane.

Informations sur la mise en bouteille et les caisses Les termes ci-après utilisés dans le *Catalogue* ont les significations suivantes :

CB – Mise en bouteille au château
DB – Mise en bouteille au domaine
EstB – Mise en bouteille à la propriété
BB – Mise en bouteille bordelaise
BE – Mise en bouteille en Belgique
FB – Mise en bouteille en France GB – Mise en bouteille en Allemagne
OB – Mise en bouteille à Porto
UK – Mise en bouteille au Royaume-Uni
iwc – Caisse en bois individuelle
oc – Carton d'origine

24. ARMES

Sauf exception, seuls peuvent enchérir les titulaires des autorisations nécessaires.

SYMBOLES

LES SYMBOLES SUIVANTS SONT UTILISÉS POUR INDiquer :

- Y** Soumis aux réglementations de la CITES lors de l'exportation de ces articles en dehors de l'UE, voir le paragraphe 13 ci-dessus.
- TP** Les objets portant la mention TP seront situés à l'entrepôt et ne pourront être retirés qu'à cet endroit.
- W** Les objets portant la mention w seront situés dans l'entrepôt de *Bonhams* et ne pourront être retirés qu'à cet endroit.
- Δ** Vins sous douane.
- AR** L'*Acheteur* nous versera une *Commission* supplémentaire pour couvrir nos dépenses relatives au paiement des droits d'auteur. **Δ** Le *Vendeur* s'est vu garantir un prix minimum pour le *Lot*, soit par *Bonhams*, soit par une tierce partie. Cela peut prendre la forme d'une enchère irrévocable par un tiers, qui peut réaliser un gain financier sur une *Vente réussie* ou une *perte financière* en cas d'échec.
- Δ** *Bonhams* est propriétaire du *Lot* en tout ou en partie ou peut y avoir un autre intérêt économique.
- Δ** Ce *Lot* contient ou est fait d'ivoire. Le gouvernement américain a interdit l'importation d'ivoire aux États-Unis.

Les symboles utilisés pour indiquer le statut TVA d'un *Lot* sont indiqués au paragraphe 8 ci-dessus.

COMPETENCE LEGISLATIVE ET JURIDICTIONNELLE

Les présentes *Conditions de Ventes* sont régies par le droit français. Toute contestation relative à leur existence, leur validité et leur exécution qui n'aura pu être réglée à l'amiable avec *Bonhams* ou par l'intermédiaire du Commissaire du gouvernement près le Conseil des Maisons de ventes sera tranchée par le tribunal compétent du ressort de Paris. Conformément à la loi, les actions en responsabilité à l'encontre de l'opérateur de ventes et de l'expert se prescrivent par 5 ans à compter de la date de la vente.

PROTECTION DES DONNÉES - UTILISATION DE VOS INFORMATIONS (RGPD)

Lorsque nous obtenons des informations à caractère personnel vous concernant, nous ne les utilisons que conformément aux termes de notre Politique de confidentialité (sous réserve de tout consentement spécifique supplémentaire que vous auriez donné au moment où vos informations ont été divulguées). L'opérateur de ventes assure la confidentialité de vos données. Elles pourront néanmoins être communiquées aux autorités légales compétentes lorsque la réglementation l'impose. Une copie de notre Politique de confidentialité est disponible sur notre site Internet www.bonhams.com. Vous pouvez aussi la demander par courrier électronique à info@bonhams.com

LISTE DES DÉFINITIONS

« **Compte** », le compte bancaire de *Bonhams* sur lequel toutes les sommes reçues au titre du *Prix d'Achat* de tout *Lot* seront payées.

« **Commission Supplémentaire** », une commission, calculée conformément à l'*Avis* aux Enchérisseurs, couvrant les Frais de *Bonhams* au titre du paiement de redevances, qui est payable par l'*Acheteur* à *Bonhams* sur tout *Lot* marqué [AR] vendu au *Prix d'Adjudication* et qui est égale ou supérieure, avec la *Commission d'Achat* (mais sans la TVA) à la somme de 1 000 Euros (convertie dans la devise de la Vente en appliquant le taux de référence de la Banque Centrale Européenne en vigueur à la date de la Vente).

« **Commissaire-Preneur** », le représentant de *Bonhams* réalisant la Vente.

« **Enchérisseur** », une personne qui a rempli un Formulaire d'Enchères.

« **Formulaire d'Enchères** », notre Formulaire d'enregistrement d'enchères, notre formulaire d'Ordre d'achat ou notre formulaire de passation d'Enchères par téléphone.

« **Bon de Dépôt** » ou *Reçu* par lequel le vendeur dépose à *Bonhams* des biens pour la vente.

« **Bonhams** », *Bonhams France SAS*, ou ses successeurs ou cessionnaires. *Bonhams* est également désigné dans le *Contrat* avec l'*Acheteur*, les Conditions Générales et l'*Avis* aux Enchérisseurs par les termes « nous » et « notre ».

« **Livre** », un livre imprimé et proposé à la Vente lors d'une Vente de livres spécialisée.

« **Activité Professionnelle** », comprend toute activité commerciale, artisanale et professionnelle.

« **Acheteur** », la personne à qui le Commissaire-preneur adjuge un *Lot*. L'*Acheteur* est également désigné dans le *Contrat* de vente et le *Contrat* avec l'*Acheteur* par les termes « vous » et « votre ».

« **Contrat avec l'Acheteur** », le contrat conclu entre *Bonhams* et l'*Acheteur*.

« **Commission d'Achat** », la somme calculée sur le *Prix d'Adjudication* aux taux indiqués dans l'*Avis* aux enchérisseurs.

« **Catalogue** », le catalogue ou le e-catalogue concernant la Vente en question, y compris toute représentation du Catalogue publiée sur notre Site Internet.

« **Commission** », la commission payable par le Vendeur à *Bonhams*, calculée à des taux indiqués dans le Formulaire de *Contrat*.

« **Rapport d'état** », un rapport sur l'état physique d'un *Lot* remis à un Enchérisseur ou Enchérisseur potentiel par *Bonhams* pour le compte du Vendeur.

« **Conditions de Vente** », l'*Avis* aux Enchérisseurs, le *Contrat* de Vente, le *Contrat* avec l'*Acheteur*, les Définitions et le Glossaire.

« **Frais de Consignation** », les frais payables à *Bonhams* par le Vendeur, calculés aux taux indiqués dans les Conditions Générales.

« **Consommateur** », une personne physique qui intervient à la vente aux enchères autrement que dans l'exercice de son activité commerciale, de son Activité professionnelle ou de son métier.

« **Le Mandat de Vente** » ou la Réquisition de Vente d'un véhicule, selon le cas, est le contrat signé par le Vendeur ou pour son compte, répertoriant les *Lots* confiés à *Bonhams* pour la Vente, comprenant notamment leur description, leur estimation, un éventuel prix de réserve et la date de la Vente.

« **Contrat de Vente** », le contrat de vente conclu entre le Vendeur et l'*Acheteur*.

« **Description Contractuelle** », la seule Description du *Lot* (c'est-à-dire le passage en caractères gras de l'Article concernant le *Lot* dans le Catalogue, comportant une photographie (à l'exception de la couleur) et le contenu d'un Rapport sur l'état), engageant le Vendeur, qui déclare dans le *Contrat* de vente que le *Lot* correspond à cette description.

« **Description** », toute déclaration ou représentation qui décrit d'une certaine manière le *Lot*, comprenant toute déclaration ou représentation relative à la paternité d'une œuvre, son attribution, son état, sa provenance, son authenticité, son style, sa période, son âge, son aptitude à une utilisation particulière, sa qualité, son origine, sa valeur ou son prix de vente estimé (y compris le *Prix d'Adjudication*).

« **Article** », une déclaration écrite figurant dans le Catalogue, identifiant le *Lot* et le Numéro du *Lot* et pouvant contenir une Description et une ou plusieurs illustrations relatives au *Lot*.

« **Estimation** », une déclaration exprimant notre opinion sur la fourchette de prix dans laquelle le marteau est susceptible de tomber.

« **Frais** », les charges et frais payés ou payables par *Bonhams* au titre du *Lot*, y compris les frais juridiques, frais bancaires et autres Frais encourus à la suite d'un virement électronique d'argent, les charges et frais d'assurance, de Catalogue et autres reproductions et illustrations, tous droits de douane, frais publicitaires et d'emballage ou frais d'expédition, frais de droits de reproduction, taxes, prélèvements, coûts des essais, recherches ou enquêtes, frais de préparation du *Lot* à la Vente, frais d'entreposage, d'enlèvement ou de retrait, ou frais de recouvrement auprès du Vendeur, en tant que mandataire du Vendeur ou auprès de l'*Acheteur* défaillant, plus la TVA s'il y a lieu.

« **Faux** », une imitation destinée par celui qui l'a faite ou par toute autre personne à induire en erreur par rapport à la paternité d'une œuvre, son attribution, son origine, son authenticité, son style, sa date, son âge, sa période, sa provenance, sa culture, sa source ou sa composition et qui, à la date de la Vente, avait une valeur considérablement inférieure à celle que le *Lot* aurait eue s'il n'avait pas été une imitation et n'est pas indiquée comme étant une imitation dans la Description du *Lot*. Un *Lot* ne constituera pas un Faux en raison d'un dommage et/ou de travaux de restauration et/ou de modification (y compris un repaint ou surpeint) qui ont été réalisés sur le *Lot*, lorsque ce dommage, ces travaux de restauration ou de modification (selon le cas) ne modifient pas le *Lot* de manière substantielle et qu'il reste conforme à la description du *Lot*.

« **Garantie** », l'obligation acceptée personnellement par *Bonhams* à l'égard de l'*Acheteur* au titre d'un Faux dans les conditions stipulées dans le *Contrat* avec l'*Acheteur* dans un délai de cinq ans à compter de la vente.

« **Prix d'Adjudication** », le prix libellé dans la devise utilisée lors de la Vente, auquel un *Lot* est adjugé par le Commissaire-Preneur.

« **Vente Hybride** », une Vente Live conduite par un Commissaire-Preneur, mais dans une salle d'enchères fermée, qui n'est pas ouverte au public, excepté pour un examen préalable à la Vente sur rendez-vous avec *Bonhams*.

« **Vente Live** », une Vente conduite par un Commissaire-Preneur, ouverte au public à la fois pour examen et assistance à la Vente.

« **Garantie pour Pertes et Dommage** » désigne la garantie décrite au paragraphe 8.2 des Conditions Générales.

« **Frais de garantie pour dommages et pertes** » désigne les frais décrits au paragraphe 8.2.3 des Conditions Générales.

« **Lot** », tout bien confié à Bonhams en vue de sa Vente aux enchères ou de gré à gré (et la référence à un Lot inclut, à moins que le contexte n'exige qu'il en soit autrement, une référence aux biens individuels compris dans un groupe de deux biens ou plus proposés à la Vente en un seul Lot).

« **Frais de Catalogue de véhicules à moteur** », des frais payables par le Vendeur à Bonhams pour tout travail supplémentaire entrepris par Bonhams pour la mise en catalogue de véhicules à moteur et pour la promotion des Ventes de véhicules à moteur.

« **Charges de Base** », le montant de la Commission avec la TVA qui aurait été payée si le Lot avait été vendu au Prix de Base.

« **Frais de Base** », le montant sur lequel se basent les Frais de dépôt payables à Bonhams par le Vendeur et qui sont calculés selon la formule présentée dans les Conditions Générales.

« **Prix de Base** », la toute dernière moyenne des Estimations hautes et basses que nous vous avons données ou que nous avons indiquées dans le Catalogue ou, si aucune Estimation n'a été donnée ou indiquée, la Prix de Réserve applicable au Lot.

« **Avis aux enchérisseurs** », l'avis imprimé en première ou dernière page de nos Catalogues.

« **Vente en Ligne** », une Vente conduite en ligne uniquement, sans Commissaire-Priseur, avec possibilité d'examen pré-Vente, sur rendez-vous préalable avec Bonhams.

« **Prix d'Achat** », le total formé par le Prix d'Adjudication, la TVA (si elle est applicable) sur le Prix d'Adjudication, la Commission d'Achat, la TVA sur la Commission d'Achat, et les Frais.

« **Prix de Réserve** », le prix minimum auquel un Lot peut être vendu (que ce soit aux enchères ou de gré à gré).

« **Vente** », la Vente aux enchères, qu'il s'agisse d'une Vente Live, d'une Vente Hybride ou d'une Vente en Ligne, durant laquelle un Lot est proposé à la Vente par Bonhams.

« **Produit de la Vente** », le montant net dû au Vendeur suite à la Vente d'un Lot, soit le Prix d'Adjudication moins la Commission, la TVA éventuellement applicable, les Frais et tout autre montant qui nous est dû à quelque titre et pour quelque motif que ce soit.

« **Vendeur** », la personne qui propose le Lot à la Vente et qui est nommément désignée dans le Mandat de Vente. Si cette dernière identifie une autre personne sur le contrat qui agit en tant que mandataire pour son compte, ou si la personne nommément désignée dans le Mandat de Vente agit en qualité de mandataire pour le compte d'un mandant (que ce mandat soit ou non divulgué à Bonhams), le « Vendeur » inclut à la fois le mandataire et le mandant qui seront conjointement et solidairement responsables en tant que tels. Dans les Conditions Générales, le Vendeur est également désigné par les mots « vous » et « votre ».

« **Examen d'un Spécialiste** », l'examen visuel d'un Lot par un spécialiste du Lot.

« **Examen Standard** », l'examen visuel d'un Lot par un membre du personnel de Bonhams non spécialiste.

« **Contrat d'Entreposage** », signifie le contrat décrit au paragraphe 8.3.3 des Conditions Générales ou le paragraphe 4.4 du Contrat avec l'Acheteur (selon le cas).

« **Société d'Entreposage** », signifie la société identifiée en tant que telle dans le Catalogue.

« **Terrorisme** », signifie tout acte ou menace d'acte de terrorisme, que son auteur agisse seul, pour le compte d'une ou plusieurs organisation(s) et/ou gouvernement(s) ou avec ces derniers, et qu'il soit commis pour des raisons politiques, religieuses, idéologiques ou similaires, y compris, mais sans caractère limitatif, dans l'intention d'influencer un gouvernement et/ou de faire peur au public ou à une partie du public.

« **TVA** », la Taxe sur la valeur ajoutée au taux applicable en vigueur à la date de la Vente..

« **Site Internet** » le site de Bonhams à l'adresse suivante : www.bonhams.com.

« **Avis de retrait** », l'avis écrit du Vendeur à Bonhams révoquant les instructions données à Bonhams de vendre un Lot.

« **Sans Réserve** », le cas dans lequel il n'existe aucun prix minimum pour vendre un Lot (que ce soit aux enchères ou de gré à gré).

GLOSSAIRE

Les expressions suivantes ont des significations juridiques particulières que vous pourriez ne pas connaître. Le glossaire qui suit est conçu pour vous permettre de comprendre ces expressions mais n'entend pas limiter leur signification juridique :

« **Droit de Suite** » : le droit du créateur d'une œuvre d'art de percevoir un paiement sur chaque revente de cette œuvre après sa vente initiale par son créateur. Le taux du droit de suite est calculé par application d'un barème dégressif fonction du montant de la vente conformément à l'article R 122-6 du Code de la propriété intellectuelle

« **Taxe Forfaitaire** » : Taxe sur les métaux précieux, les bijoux, les objets, de collection et d'antiquité, prévue par les articles 150 VI à 150 VM du CGI.

« **Dépositaire** » : une personne à qui les biens sont confiés.

« **Obligation d'indemnisation** » : l'obligation de mettre la personne qui bénéficie de cette obligation dans la même situation que celle où elle se trouverait si les circonstances donnant lieu à l'obligation d'indemnisation ne s'étaient pas produites et le terme « indemniser » doit être interprété par analogie.

« **Action en revendication** » : une procédure judiciaire qui vise à déterminer la propriété ou les droits sur un Lot.

« **Adjugé** » : la vente d'un Lot à un Enchérisseur, indiquée par la tombée du marteau lors de la Vente.

« **Droit de rétention** » : le droit de la personne qui détient le Lot de conserver sa possession.

« **Risque** » : la possibilité qu'un Lot puisse être perdu, endommagé, détruit, volé ou que son état soit détérioré ou sa valeur dégradée.

« **Titre de propriété** » : le droit, en vertu de la loi et de l'équité, à la propriété d'un Lot.

« **Quasi-délit** » : un délit civil commis au préjudice d'une personne envers laquelle son auteur est tenu d'une obligation de diligence.

« **Garantie** » : une assurance ou promesse, ayant valeur juridique, sur laquelle la personne à laquelle la garantie a été donnée est en droit de se fonder.

ANNEXE 1

CONTRAT DE VENTE ENTRE L'ACHETEUR, BONHAMS FRANCE SAS ET LE VENDEUR SI LE LOT EST OFFERT À LA VENTE DANS LE CADRE D'UNE VENTES AUX ENCHÈRES LIVE OU HYBRIDE

IMPORTANT :

Les termes du présent contrat peuvent être modifiés préalablement à la Vente du Lot à votre profit, par la publication de Conditions de Vente différentes dans le Catalogue et/ou l'ajout d'un texte dans le Catalogue, et/ ou l'affichage d'avis sur le lieu de la Vente et/ou sur le Site Internet de Bonhams et/ou par des annonces verbales faites avant et durant la Vente sur le lieu de cette dernière. Vous devez être conscient de la possibilité de ces changements, être vigilant sur ce point et demander avant d'enchérir si des changements sont intervenus.

Aux termes du présent contrat, Bonhams et le Vendeur encourent une responsabilité limitée au titre de la qualité du Lot, de son aptitude à un usage particulier et de sa conformité par rapport à sa Description éventuelle. Nous vous recommandons vivement d'examiner vous-même le Lot et/ ou d'obtenir un examen indépendant de celui-ci avant de l'acheter.

1 LE CONTRAT DE VENTE

- 1.1.

Le Contrat de Vente du Lot par le Vendeur au profit de l'Acheteur est régi par les stipulations suivantes, ainsi que par les clauses et conditions applicables aux Enchérisseurs et aux Acheteurs stipulées dans l'Avis aux Enchérisseurs.
- 1.2

Les Définitions et Glossaire figurant au paragraphe 22 des Conditions Générales font partie intégrante du présent Contrat de Vente et une copie séparée de ceux-ci peut également être fournie par Bonhams sur demande. La définition des termes commençant par une majuscule qui sont employés dans le présent Contrat figure dans la rubrique Définition et Glossaire .
- 1.3

Le Vendeur vend le Lot en qualité de mandant du Contrat de Vente, étant précisé que ce contrat est conclu entre le Vendeur et vous-même par l'intermédiaire de Bonhams, lequel agit exclusivement en qualité de mandataire du Vendeur et non en qualité de mandant supplémentaire. Toutefois, si le Catalogue indique que Bonhams vend le Lot en tant que donneur d'ordre/mandant, ou si une telle déclaration est faite par une annonce du Commissaire-Priseur, par un avis sur le lieu de Vente ou par une insertion dans le Catalogue, Bonhams sera alors le Vendeur pour les besoins du présent contrat.
- 1.4

Le contrat est conclu à la tombée du marteau du Commissaire-Priseur lorsque le Lot vous est Adjugé.

2 ENGAGEMENTS ET GARANTIES DU VENDEUR

- 2.1

Le Vendeur vous déclare et garantit ce qui suit:
- 2.1.1

le Vendeur est le propriétaire du Lot ou est dûment autorisé par le propriétaire à le vendre

- 2.1.2

sauf mention contraire de l'Article consacré au Lot dans le Catalogue, le Vendeur vend le Lot en garantissant un titre de propriété parfait sur le Lot, ou, si le Vendeur est un exécuteur testamentaire, un administrateur fiduciaire, un liquidateur, un séquestre ou un administrateur judiciaire, avec tous les droits, titres ou intérêts qu'il peut détenir sur le Lot ; excepté si la Vente est faite par un exécuteur testamentaire, un administrateur fiduciaire, un liquidateur, un séquestre ou un administrateur judiciaire, le Vendeur est à la fois légalement en droit de vendre le Lot et légalement capable de vous conférer la jouissance paisible du Lot;
- 2.1.4

le Vendeur s'est conformé à toutes les exigences, légales ou autres, relatives à toute exportation ou importation du Lot et tous les droits de douane et taxes concernant l'exportation ou l'importation du Lot ont (sauf stipulation contraire du Catalogue ou d'une annonce du Commissaire-priseur) été réglés et, à la connaissance du Vendeur, toutes les tierces parties se sont conformées à ces exigences par le passé ;
- 2.1.5.

les objets consignés par le Vendeur ne sont pas liés à, ou ne proviennent pas d'une activité criminelle quelconque, y compris, sans caractère limitatif, le vol, le recel, la fraude fiscale, le blanchiment de capitaux ou le financement du terrorisme ou ne violent pas des sanctions imposées en matière de commerce international;
- 2.1.6

sous réserve de toute modification expressément identifiée en tant que telle par une annonce durant la Vente, un avis sur le lieu de Vente, un avis aux enchérisseurs, une insertion dans le Catalogue ou sur le Site Internet de Bonhams, le Lot correspond à la Description contractuelle du Lot, c'est-à-dire la description qui figure dans le passage en caractères gras de l'Article consacré au Lot dans le Catalogue, et (exception faite de la couleur) est conforme à toute photographie du Lot figurant dans le Catalogue.

3 DESCRIPTIONS DU LOT

- 3.1

Le paragraphe 2.1.6. définit ce qui constitue la Description contractuelle du Lot. En particulier, le Lot n'est pas vendu comme correspondant à la partie de l'Article dans le Catalogue qui n'est pas imprimée en caractères gras, laquelle expose simplement (pour le compte du Vendeur) l'opinion de Bonhams au sujet du Lot et ne fait pas partie de la Description contractuelle servant de base à la vente du Lot. De la même manière, ne fait pas partie de la Description contractuelle servant de base pour la vente du Lot toute déclaration ou assertion autre que ce passage de l'Article visé au paragraphe 2.1.6 (avec toute modification expresse de celle-ci, telle que visée au paragraphe 2.1.6), y compris toute Description ou toute Estimation, qu'elle soit faite verbalement ou par écrit, dans le Catalogue, ou sur le Site Internet de Bonhams, ou qu'elle découle d'une certaine conduite ou autrement, et qu'elle soit faite par ou pour le compte du Vendeur ou de Bonhams, avant ou pendant la Vente.
- 3.2.

Sauf stipulation contraire du paragraphe 2.1. 6 et sans préjudice des provisions du paragraphe 14, le Vendeur ne fait, ne donne ou ne prend, et ne s'oblige respectivement à faire, donner ou prendre aucune promesse contractuelle, aucun engagement, aucune obligation, aucune garantie, aucune assurance ni aucune déclaration factuelle, et il n'assume aucune obligation de diligence, en relation avec toute Description du Lot ou toute Estimation de celui-ci, ou à propos de l'exactitude ou du caractère exhaustif d'une Description ou Estimation pouvant avoir été faite par le Vendeur ou pour son compte, y compris par Bonhams. Aucune de ces Descriptions ou Estimations n'est jointe au présent Contrat de vente.

4 APTITUDE À UN USAGE PARTICULIER ET QUALITÉ SATISFAISANTE

- 4.1

Le Vendeur ne fait, ne donne ou ne prend, et ne s'oblige respectivement à faire, donner ou prendre aucune promesse contractuelle, aucun engagement, aucune obligation, aucune garantie, aucune assurance ni aucune déclaration factuelle à propos de la qualité satisfaisante du Lot ou son aptitude à un usage particulier.
- 4.2

Le Vendeur ne sera pas tenu responsable de toute violation d'un engagement, se rapportant à la qualité satisfaisante du Lot ou son aptitude à un usage particulier.

5.	RISQUE, PROPRIÉTÉ ET TITRE	6.8	Vous garantissez que les fonds utilisés lors de la Vente ne sont pas liés à une activité criminelle quelconque, y compris, sans caractère limitatif, le vol, le recel, la fraude fiscale, le blanchiment de capitaux ou le financement du Terrorisme et que vous n'êtes pas concerné par une enquête pénale et que vous n'avez pas été inculpé, prévenu ou condamné en rapport avec une quelconque activité criminelle.	7.5	Jusqu'à ce que vous ayez payé complètement le Prix d'Achat et tous les Frais, le Lot sera soit détenu par Bonhams en sa qualité d'agent du Vendeur ou détenu par la Société d'Entreposage agissant en qualité d'agent du Vendeur et de Bonhams selon les termes du Contrat d'Entreposage.
5.1	Le Risque concernant le Lot vous est transféré à la date à laquelle ce dernier vous est Adjudgé par la tombée du marteau du Commissaire-Priseur. Par la suite, le Vendeur ne sera pas responsable du Lot pendant toute la période qui s'écoulera jusqu'à ce que vous le récupériez chez Bonhams ou la Société d'Entreposage avec laquelle vous avez conclu un ou plusieurs contrats distincts en tant qu'Acheteur. Vous indemniserez le Vendeur et le garantirez intégralement contre toutes réclamations, toutes procédures et tous coûts, dépenses et pertes qui découleraient de tout dégât, perte et dommage subi par le Lot après la tombée de marteau du Commissaire-Priseur.	6.9	Si vous agissez en qualité de mandataire pour une autre partie (« votre Mandant »), vous nous garantisiez que : - vous avez procédé à une vérification appropriée des informations fournies par votre Mandant, afin de vous assurer qu'il ne fait pas l'objet de Sanctions et en vertu des lois et règlements sur la lutte contre le blanchiment de capitaux ; - votre Mandant n'est pas une Partie Sanctionnée et n'est pas détenu, partiellement détenu ou contrôlé par une Partie Sanctionnée et vous n'avez aucune raison de soupçonner que votre Mandant a été inculpé, prévenu ou condamné pour blanchiment de capitaux, terrorisme ou autres crimes ou délits ; - les objets acquis par vous ou par votre Mandant ne sont pas acquis ou utilisés de quelque manière que ce soit en rapport avec ou pour faciliter la violation des lois et réglementations applicables en matière fiscale, de blanchiment des capitaux ou anti-terroristes ; et - vous consentez à ce que Bonhams se fie à votre vérification des informations fournies par votre Mandant, et vous vous engagez à conserver les documents correspondants pendant 5 ans au moins, et à les mettre à la disposition d'un auditeur indépendant pour examen, si nous vous en faisons la demande.	7.6	Vous vous engagez à vous conformer aux termes du Contrat d'Entreposage et en particulier à régler les Frais (et tous les coûts relatifs au déplacement du Lot pour entreposage) dus en vertu du Contrat d'Entreposage. Vous reconnaissez et acceptez que vous ne pourrez récupérer le Lot des locaux de la Société d'Entreposage tant que vous n'aurez pas payé complètement le Prix d'Achat et tous les frais et coûts dus en vertu du Contrat d'Entreposage.
5.2	Le contrat entre le Vendeur, l'Acheteur, et Bonhams est conclu au moment de l'adjudication. Néanmoins, le lot ne vous sera remis qu'après complet paiement du Prix d'Achat et toutes les autres sommes dont vous êtes redevable auprès de Bonhams au titre du Lot aient été intégralement payés et réception en fonds compensés par Bonhams, et après que (i) Bonhams ait terminé ses investigations en vertu de l'article 6.10.			7.7	Vous serez pleinement responsable de l'emballage, de la manutention et du transport du Lot à récupérer et du respect de toutes les réglementations en matière d'importation ou d'exportation applicables au Lot.
6.	PAIEMENT			7.8	Vous serez pleinement responsable de l'enlèvement, de l'entreposage ou des autres charges et Frais encourus par le Vendeur ou Bonhams si vous ne retirez pas le Lot conformément au présent paragraphe 7.2 et devrez les indemniser des Frais (y compris tous les coûts dus aux termes du Contrat d'Entreposage). Toutes ces sommes dues au Vendeur et Bonhams devront être payées sur demande et, en tout état de cause, avant tout retrait du Lot par vous ou en votre nom et pour votre compte.
6.1	A moins qu'il n'en soit convenu autrement par écrit entre vous et Bonhams ou à moins qu'il n'en soit décidé autrement dans l'Avis aux Enchérisseurs, vous devrez payer à Bonhams, au plus tard, le second jour ouvrable suivant la Vente, à 16h30 : - Le Prix de Vente du Lot ; - La Commission, conformément aux tarifs décrits dans l'Avis aux enchérisseurs pour chaque lot et ; - Si le Lot est marqué [AR], une Commission additionnelle, calculée et payable conformément à l'Avis aux Enchérisseurs, en sus de la TVA sur la somme, le cas échéant. De telle manière que toutes les sommes qui nous sont dues soient reçues, en fonds compensés, au plus tard le septième jour ouvrable après la Vente.	6.10	Bonhams se réserve le droit de procéder à des enquêtes à propos de toute personne concluant une transaction avec Bonhams et d'identifier la source de tous fonds reçus de l'Acheteur. Si Bonhams n'a pas achevé à sa satisfaction ses investigations au titre de la lutte contre le blanchiment de capitaux et le financement du terrorisme ou d'autres infractions financières et les contrôles d'identité vous concernant ou concernant l'Acheteur, Bonhams pourra, à sa discrétion, conserver les Lots et/ou les produits de la Vente, différer ou annuler toute Vente, et prendre toutes autres mesures requises ou permises en vertu de la loi applicable, sans encourir aucune responsabilité envers vous.	8.	NON-PAIEMENT DU LOT
6.2	Vous devez également régler à Bonhams tous les Frais payables conformément au présent Contrat de Vente.			8.1	Si le Prix d'Achat d'un Lot n'est pas intégralement réglé à Bonhams dans le délai de trois mois de la vente, le vendeur sera habilité, avec l'accord écrit préalable de Bonhams, de plein droit à exercer, à son entière discrétion, un ou plusieurs des droits suivants) :
6.3	Votre obligation de régler le Prix d'Achat naît au moment où le Lot vous est Adjudgé à la tombée du marteau du Commissaire-Priseur relativement au Lot.			8.1.1	résilier le Contrat de Vente du Lot au motif de votre violation de ce contrat ;
6.4	Le respect des délais fixés pour le paiement du Prix d'Achat et de toutes les autres sommes que vous devez payer à Bonhams constitue une condition déterminante du présent contrat. À moins d'un accord écrit entre vous et Bonhams pour le compte du Vendeur (auquel cas vous devez respecter les termes de cet accord), vous devez payer toutes ces sommes à Bonhams dans la devise de la Vente, au plus tard à 16H30 le second jour ouvré suivant la Vente et vous devrez vous assurer que les fonds sont compensés au plus tard le septième jour ouvré suivant la Vente. Le paiement doit être effectué au profit de Bonhams par l'une des méthodes indiquées dans l'Avis aux Enchérisseurs, sauf convention contraire écrite entre vous et Bonhams. Si vous ne payez pas les sommes dues conformément à ce paragraphe, le Vendeur aura les droits stipulés au paragraphe 8 ci-après.			8.1.2	revendre le Lot aux enchères, de gré à gré ou par tout autre moyen en vous notifiant l'intention de revendre moyennant un préavis écrit de sept jours ; dans le cadre d'une réitération des enchères, Bonhams sera en droit de réclamer à l'adjudicataire défaillant le paiement de la différence entre le prix d'adjudication initial et le prix d'adjudication sur réitération des enchères s'il est inférieur ;
6.5	Les factures ne seront adressées qu'à l'Acheteur enregistré, sauf si l'Acheteur agit comme le mandataire, le porte-fort ou l'agent d'un mandant et que Bonhams a approuvé cet arrangement, auquel cas Bonhams adressera les factures au mandant.	7.	RÉCUPÉRATION DU LOT	8.1.3	conserver la possession du Lot ;
6.6	Si plusieurs Lots vous ont été attribués, toutes les sommes que Bonhams recevra de vous seront imputées au prorata, en premier ordre, sur le Prix d'Achat de chaque Lot et, en second ordre, au prorata à toutes les sommes que vous devez à Bonhams. Vous nous assurez que ni vous-même ni -si vous êtes une société-, vos administrateurs, vos dirigeants ou votre propriétaire ou ses administrateurs ou actionnaires, n'êtes une personne physique ou une entité qui est, ou est détenue ou contrôlée par des personnes physiques ou des entités qui sont, à la date de signature du présent contrat : - soumise(s) à des sanctions administrées ou appliquées par l'Office of Foreign Assets Control du Département américain du Trésor, l'U.S. Departure of State, le Conseil de sécurité des Nations Unies, l'Union européenne, le Trésor britannique ou toute autre autorité ayant imposé de telles sanctions (« Sanctions » et « Partie Sanctionnée ») ; ou - située(s), immatriculée(s) ou résidente(s) dans un pays ou un territoire qui fait l'objet, ou dont le gouvernement fait l'objet, de Sanctions, y compris, sans caractère limitatif, l'Iran, la Corée du nord, le Soudan et la Syrie.	7.1	Sauf convention contraire écrite conclue entre vous et Bonhams, le Lot vous sera remis ou sera remis selon vos instructions uniquement lorsque (i) Bonhams aura reçu, en fonds compensés, le montant intégral du Prix d'Achat et toutes autres sommes que vous devrez au Vendeur et à Bonhams, et (ii) Bonhams aura terminé ses investigations en vertu de l'article 6.10. Le Lot ne sera remis que sur production d'un reçu, obtenu auprès du bureau de caisse de Bonhams.	8.1.4	retirer et entreposer le Lot à vos frais ;
6.7		7.2	Sujet à l'article 7.1, vous devez retirer le Lot à vos propres frais à la date et l'heure spécifiées dans l'Avis aux Enchérisseurs ou, si aucune date n'est spécifiée, le septième jour ouvrable après la Vente, à 16h30.	8.1.5	agir en justice contre vous directement pour obtenir le paiement de toute somme due au titre du Contrat de Vente et/ou pour obtenir des dommages-intérêts pour violation de contrat ;
		7.3	Le Lot peut être retiré à l'adresse renseignée dans l'Avis aux Enchérisseurs. Au-delà de la date et l'heure spécifiées dans l'Avis aux Enchérisseurs, le Lot pourra être retiré à un autre endroit et vous devrez vous enquérir auprès de Bonhams de la date et de l'heure à laquelle vous pourrez le retirer, bien que cette information sera, dans la plupart des cas, renseignée dans l'Avis aux Enchérisseurs.	8.1.6	recevoir les intérêts de toutes sommes dues (tant avant qu'après le prononcé d'un jugement ou d'une ordonnance) à un taux égal à trois fois le taux d'intérêt légal en vigueur, les intérêts étant calculés sur une base journalière à partir de la date à laquelle lesdites sommes sont devenues payables et jusqu'à la date de parfait paiement ;
		7.4.	Si vous n'avez pas retiré le Lot à la date spécifiée dans l'Avis aux Enchérisseurs, vous autorisez Bonhams, agissant, dans ce cas, en votre nom et pour votre compte, à conclure un contrat (le « Contrat d'Entreposage ») avec une Société d'Entreposage pour l'entreposage du Lot, aux conditions standard alors en vigueur, convenues entre Bonhams et la Société d'Entreposage, et dont nous vous fournirons un exemplaire sur simple demande. Nous pouvons également décider d'entreposer le Lot dans nos locaux et, dans cette éventualité, des frais d'entreposage seront payables, à notre taux journalier en vigueur (actuellement, un minimum de 3 € plus la TVA par Lot et par jour) à partir de l'expiration de la période définie au paragraphe 7.2. Ces frais d'entreposage constituent des Frais payables à Bonhams.	8.1.7	conserver la possession de tout autre bien qui vous a été vendu par le Vendeur lors de la Vente, lors de toute autre enchère ou lors d'une vente de gré à gré, jusqu'au règlement intégral en fonds compensés de toutes les sommes dues au titre du Contrat de Vente ;
				8.1.8	conserver la possession, l'un de vos autres biens se trouvant en possession du Vendeur et/ ou de Bonhams (en tant que dépositaire du Vendeur) à tout effet (y compris, sans caractère limitatif, d'autres biens vous ayant été vendus) ; et
				8.1.9	tant que ces biens resteront en possession du Vendeur ou de Bonhams agissant en qualité de dépositaire, annuler le Contrat de Vente de tout autre bien que le Vendeur vous aura vendu lors de la Vente, de toute autre vente aux enchères ou de gré à gré, et affecter toutes les sommes que vous aurez reçues pour ces biens au règlement partiel ou total de tous montants que vous devrez au Vendeur ou à Bonhams.
				8.1.10	d'imputer toute somme reçue de vous pour quelque motif que ce soit, au moment de votre défaut d'exécution ou à n'importe quel autre moment, en tant que paiement total ou partiel de toutes les sommes que vous devez à Bonhams aux termes du présent Contrat ;
				8.1.11	moyennant un préavis de trois mois, de vendre, Sans Prix de Réserve, tout autre bien vous appartenant et qui serait sous le contrôle ou en la possession de Bonhams pour quelque raison (y compris d'autres biens que nous vous avons vendus ou que vous nous chargez de vendre) et d'imputer toutes les sommes qui vous sont dues en vertu de cette Vente en tant que paiement total ou partiel de toutes les sommes que vous devez à Bonhams ;

8.1.12	refuser de vous autoriser à vous enregistrer pour une future Vente ou rejeter une enchère que vous feriez pour une future Vente ou exiger que vous payiez une caution avant d'accepter une enchère pour une future Vente, auquel cas, Bonhams sera autorisée à imputer cette caution en tant que paiement total ou partiel, le cas échéant, du Prix d'Achat de n'importe quel Lot dont vous êtes l'Acheteur ;	10.2 10.2.1	Le paragraphe 10 s'applique uniquement si : votre nom est celui qui apparaît sur la facture adressée par Bonhams en rapport avec le Lot et cette facture a été payée ;	Si Bonhams est convaincu que le Lot est un Lot non-conforme, Bonhams résiliera la vente du Lot et vous transfèrerez la propriété du Lot en question à Bonhams et Bonhams vous remboursera un montant égal à la somme du Prix d'Achat, de la Commission d'Achat, de la TVA et des Frais que vous avez payés pour acquérir le Lot. Le bénéfice du paragraphe 12 vous est personnel et n'est pas transférable. Vous perdrez le bénéfice du paragraphe 12, si vous vendez ou aliénez d'une quelconque manière vos droits sur le Lot.
8.1.13	après avoir consenti des efforts raisonnables pour vous informer, de donner votre nom et adresse au Vendeur, afin qu'il puisse prendre les mesures appropriées pour recouvrir les montants dus et les frais associés à ces mesures.	10.2.2 10.2.3	Vous adressez une réclamation à Bonhams dans le délai de 5 ans à compter de la vente, par écrit, immédiatement après avoir pris connaissance du fait que le Lot puisse être un Faux ; Dans un délai d'un mois après qu'une telle notification a été faite, vous renvoyez à Bonhams le Lot dans le même état que celui dans lequel il était au moment de la Vente, accompagné de la preuve écrite du fait que le Lot est un Faux et ainsi que des détails de la Vente et du numéro de Lot suffisant pour pouvoir l'identifier.	
8.2	Vous vous obligez à indemniser Bonhams et le Vendeur de tous les frais juridiques et autres coûts d'exécution, de toutes les pertes et autres Frais et coûts (y compris toutes sommes payables à Bonhams afin d'obtenir la restitution du Lot) encourus par le Vendeur (que des procédures judiciaires soient ou non engagées) à la suite des mesures prises par Bonhams en vertu du paragraphe 8, sur une base d'indemnisation totale avec les intérêts y afférents (tant avant qu'après le prononcé d'un jugement ou d'une ordonnance) au taux spécifié au paragraphe 8.1.6, à partir de la date à laquelle le Vendeur est tenu de les payer et jusqu'à votre règlement.	10.3 10.3.1	Le paragraphe 10 ne s'appliquera pas si : L'Article se rapportant au Lot contenu dans le Catalogue reflétait l'opinion alors généralement acceptée des connaisseurs et experts ou indiquait clairement qu'une telle opinion était discutée ou reflétait l'opinion en vigueur d'un expert considéré comme éminent dans le domaine pertinent ou ;	12 RESPONSABILITÉ DU VENDEUR
8.3	Lors de toute revente du Lot conformément au paragraphe 8.1.2, Bonhams vous rendra compte de tout solde restant sur les montants qu'il aura reçus ou qui auront été reçus pour son compte au titre du Lot, après paiement de toutes les sommes dues au Vendeur et à Bonhams, dans les 28 jours suivant la réception desdites sommes par lui ou pour son compte. Si vous payez à Bonhams seulement une partie des sommes que vous lui devez, ce paiement sera imputé, en premier ordre, sur le Prix d'Adjudication du Lot et la TVA sur celui-ci (ou, si vous avez acheté plus d'un Lot, au prorata sur le Prix d'Adjudication et la TVA sur chaque Lot) et, en second ordre, sur la Commission d'Achat et la TVA sur celle-ci (ou, si vous avez acheté plus d'un Lot, au prorata sur la Commission d'Achat et la TVA sur chaque Lot) et, en troisième ordre, sur toute autre somme due à Bonhams.	10.3.2 10.4 10.5 10.6 10.7	Il ne peut être établi que le Lot est un Faux qu'au moyen de procédés qui n'ont été généralement acceptés qu'après la publication du Catalogue ou au moyen de procédés que Bonhams ne pouvait pas être raisonnablement requise d'employer. Vous autorisez Bonhams à employer tous procédés et effectuer tous les tests qu'elle considérera nécessaires pour déterminer si le Lot est un Faux, à son entière discrétion. Si Bonhams est convaincu que le Lot est un Faux, Bonhams résiliera la vente du Lot en question et Bonhams vous remboursera un montant égal à la somme du Prix d'Achat, de la Commission d'Achat, de la TVA et des Frais que vous avez payés pour acquérir le Lot. Le bénéfice du paragraphe 10 vous est personnel et n'est pas transférable. Vous perdrez le bénéfice du paragraphe 10, si vous vendez ou aliénez d'une quelconque manière vos droits sur le Lot.	12.1 12.1.1 12.1.2
9	REVENDEICATIONS DE TIERS RELATIVEMENT AUX LOTS	11	TEXTES OU ILLUSTRATIONS MANQUANTS D'UN LIVRE	
9.1	Lorsqu'il devient apparent à Bonhams que le Lot est sujet à revendication de la part d'une autre personne que vous ou que le Vendeur (ou que Bonhams peut raisonnablement s'attendre à ce qu'une telle revendication soit faite), Bonhams peut, à son entière discrétion, user du Lot d'une manière conforme à ses intérêts légitimes et ceux des autres parties impliquées et licitement défendre ses positions et intérêts légitimes. Sans préjudice de la généralité de ce qui précède et à titre d'exemples, Bonhams pourra :		Lorsque le Lot est composé en tout ou en partie d'un Livre ou de Livres et qu'un Livre ne contient pas de texte ou d'illustrations (dans tous les cas, désigné comme un « Lot non-conforme »), Bonhams engage sa responsabilité personnelle en rapport avec un tel Lot non-conforme, pendant une durée de cinq ans à compter de la vente, conformément aux termes du présent paragraphe, si :	
9.1.1	Retenir le Lot pour investiguer toute question soulevée ou que Bonhams peut raisonnablement s'attendre à être soulevée en rapport avec le Lot et/ou ;		- La facture originale vous a été adressée par Bonhams en rapport avec le Lot et cette facture a été payée et ;	12.2
9.1.2	Solliciter des mesures de n'importe quelle juridiction, arbitre, médiateur ou autorité administrative par voie de demande principale, incidente, additionnelle, reconventionnelle, en intervention forcée ou conservatoire, etc. et/ou ;		- Vous adressez une réclamation à Bonhams, par écrit, immédiatement après avoir pris connaissance du fait que le Lot puisse être un Lot non-conforme et, en tout état de cause, dans un délai de 5 ans à dater de la Vente et ;	
9.1.3	Exiger de vous le versement d'une indemnité ou d'une caution en échange de l'introduction d'une action au sujet de laquelle vous marquez votre accord.		- Vous renvoyez à Bonhams le Lot dans le même état que celui dans lequel il était au moment de la Vente, accompagné de la preuve écrite du fait que le Lot est un Lot non-conforme et des détails de la Vente et du numéro de Lot suffisant pour pouvoir l'identifier.	
9.2	La discrétion à laquelle Bonhams fait référence au paragraphe 9.1 : - Peut être exercée à n'importe quel moment pendant lequel Bonhams dispose de la possession physique ou juridique du Lot ou à n'importe quel autre moment après cette possession, lorsque la cessation de la possession s'est produite en raison d'une décision ou injonction de n'importe quelle juridiction, médiateur, arbitre ou autorité administrative et ; - Ne sera pas exercée, à moins que Bonhams ne pense qu'il existe des moyens sérieux pouvant être soulevés en faveur de la revendication.		Mais pas si : - L'Article se rapportant au Lot contenu dans le Catalogue indique que les droits prévus dans ce paragraphe ne s'appliquent pas à ce Lot ; - L'Article se rapportant au Lot contenu dans le Catalogue reflétait l'opinion alors généralement acceptée des connaisseurs et experts ou indiquait clairement qu'une telle opinion était discutée ou ; - Il ne peut être établi que le Lot est un Lot non-conforme qu'au moyen de procédés qui n'ont été généralement acceptés qu'après la publication du Catalogue ou au moyen de procédés que Bonhams ne pouvait pas être raisonnablement requise d'employer ou ; - Le Lot comprend des atlas, cartes, autographes, manuscrits, livres illustrés, de la musique ou des publications périodiques ou ; - Le Lot était listé dans le Catalogue sous la catégorie « collections » ou « collections et divers » ou le Catalogue indiquait que le Lot comprenait ou contenait une collection, un numéro ou des Livres qui ne sont pas décrits ou le texte ou les illustrations manquantes sont référencées ou le Livre contient des espaces vides, des demi-titres ou des publicités.	13 13.1 13.2
10	FAUX			
10.1	Bonhams garantit l'authenticité des lots proposés dans ses ventes pendant une durée de 5 ans à compter de la date de la vente et assumera toute responsabilité pour tout Faux, conformément aux termes et conditions du ce paragraphe 10.			

électrique, une épidémie ou une catastrophe naturelle) ou si l'exécution de ses obligations donne lieu à un surcoût financier important du fait de ces circonstances et tant que celles-ci prévaudront, cette partie ne sera pas tenue d'exécuter ces obligations. Ce paragraphe ne s'applique pas aux obligations qui vous sont imposées par le paragraphe 6.

- 13.4. Toute notification ou autre communication devant être signifiée en vertu du Contrat de Vente doit revêtir la forme écrite et peut être remise en main propre ou envoyée par courrier prioritaire, par courrier avion ou par télécopie, envoyé, si le Vendeur en est le destinataire, c/o Bonhams à son adresse ou à son numéro de fax indiqué dans le Catalogue (à l'attention du Secrétaire Général de la Société), et, si vous en êtes le destinataire, à l'adresse ou au numéro de fax de l'Acheteur indiqué dans le Formulaire d'Enchères (à moins d'un avis de changement d'adresse notifié par écrit). Il appartient à l'expéditeur de la notification ou de la communication de s'assurer qu'elle a bien été reçue de manière lisible et dans les délais applicables.
- 13.5. Si une clause ou toute partie d'une clause du Contrat de Vente s'avère non exécutoire ou nulle, ce caractère non exécutoire ou cette nullité n'affectera pas le caractère exécutoire ou la validité des autres clauses ou le reste de la clause concernée.
- 13.6. Les références faites dans le Contrat de Vente à Bonhams visent également, le cas échéant, les dirigeants, employés et agents de Bonhams, ainsi que toute filiale de Bonhams Holdings Limited et ses dirigeants, employés et agents.
- 13.7. Les titres figurant dans le Contrat de vente répondent uniquement à un souci de commodité et n'auront pas d'effet sur son interprétation.
- 13.8. Dans le Contrat de Vente, « y compris » signifie « y compris sans caractère limitatif ».
- 13.9. Les références au singulier incluent également le pluriel (et vice versa) et toute référence à un genre vise également l'autre genre.
- 13.10. La référence à un paragraphe numéroté renvoie à un paragraphe du Contrat de Vente.
- 13.11. Exception faite de ce qui est expressément stipulé au paragraphe 10.12, aucune stipulation du Contrat de Vente ne confère (ou ne prétend conférer) à une personne qui n'est pas partie à ce contrat, un avantage découlant du Contrat de Vente ou le droit de rechercher l'exécution forcée de l'une quelconque des stipulations du Contrat de Vente.
- 13.12. Si le Contrat de Vente confère une immunité et/ ou une exclusion ou une restriction de la responsabilité et/ou des obligations incombant au Vendeur, il s'appliquera également en faveur et au profit de Bonhams, de la société holding de Bonhams et des filiales de cette société holding ainsi que des successeurs et ayants-droit de Bonhams et de ces sociétés, et de tout dirigeant, employé et agent de Bonhams et de ces sociétés.

14 DROIT APPLICABLE

Toutes les transactions auxquelles le Contrat de Vente est applicable et toutes les questions connexes seront régies et interprétées conformément au droit français et le Vendeur et vous-même vous soumettez chacun à la compétence exclusive des tribunaux de Paris; par exception à ce principe, le Vendeur pourra engager une procédure à votre encontre devant tout autre tribunal compétent dans la mesure permise par la loi applicable dans le ressort de ce tribunal. Bonhams a mis en place une procédure de traitement des réclamations disponible auprès du Secrétaire Général de la Société. Conformément à la loi, les actions en responsabilité civile engagées à l'occasion des ventes volontaires de meubles aux enchères publiques se prescrivent par cinq ans à compter de l'adjudication.

TERMS AND CONDITIONS OF SALE

These *Terms and Conditions of Sale* and their Annexe 1 (Sale Agreement between The Buyer, Bonhams France SAS, and The Seller) and the Definitions and Glossary constitute a whole and are binding on all persons participating in The Sale, whether attendees at the auction, Bidders (online, in person or by telephone), Potential Bidders and prospective Buyers of the Lot). For convenience, we refer to these persons as "Bidders" or "you". Words and expressions in italics in these *Terms of Sale* are explained in the List of Definitions.

IMPORTANT: Additional information applicable to the *Sale* may also appear in the *Sale Catalogue*, in a note inserted in the Catalogue and/or in a note displayed at the place of *Sale*, and it is your responsibility to read these as well. Announcements concerning the *Sale* may also be made orally before or during the *Sale* without prior written notice. You should be aware of the possibility that changes may be made to the conditions of the *Sale*, be alert to this and ask, before bidding, whether any such changes have been made. By registering to participate in our sales and/or bidding you agree to these *Terms and Conditions of Sale*.

1. OUR ROLE

In its role as lot Adjudicator, *Bonhams* is authorized by the *Seller* to act solely for and in the interest of the *Seller*. *Bonhams* does not act on behalf of, nor provide advice to, *Buyers* or *Bidders*. If *Bonhams* or a member of its staff makes any representations about a *Lot*, or if *Bonhams* provides a Condition Report about a *Lot*, such representations will be made, or such report will be prepared on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who do not themselves have expert knowledge of the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value, before bidding on them.

The *Seller* has authorized *Bonhams* to sell the *Lot* as agent on its behalf and, unless expressly agreed otherwise, *Bonhams* is acting exclusively as agent for the *Seller*. Any representation or statement made by us in respect of a *Lot* is made on behalf of the *Seller* and not on our behalf, unless *Bonhams* is selling a *Lot* as principal, and any *Contract of Sale* is between the *Buyer* and the *Seller* and not between the *Buyer* and ourselves. If *Bonhams* sells a *Lot* as principal, this will be stated in the *Catalogue* or in an Auctioneer's announcement to that effect or in a notice displayed at the place of *Sale* or inserted in the *Catalogue*. If you are the last *Bidder* for a *Lot* and therefore purchase it, *Bonhams* will enter into a contract with you as *Buyer* under the terms of the *Buyer's Contract*, attached as Appendix 1 to the *Catalogue*, which will govern the relationship between *Bonhams* and yourself in your capacity as *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the Entry about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition of the *Lot*. *Lots* are available for inspection prior to the *Sale*, and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. Parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition.

Electronic or mechanical items or parts are sold for their artistic, historic, or cultural interest and may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an Entry about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as

corresponding only with that part of the Entry which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the Entry, which is not printed in bold letters, represents *Bonhams'* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an *Estimate* is printed beside the Entry. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an Estimate of value. It does not consider any VAT or *Buyer's Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the Terms and Conditions of Sale. Prices depend upon bidding, and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* should not be relied on as an indication of the actual selling price or value of a *Lot*.

Estimates are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask *Bonhams* for a *Condition Report* on the *Lot's* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without charge, *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. The *Condition Report* represents *Bonhams'* reasonable opinion as to the *Lot's* general condition in the terms stated in the specific report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you.

The Seller's responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, guarantee or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams' responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal). *Bonhams* undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere. You should not suppose that such examinations, investigations, or tests have occurred.

Bonhams does not make or agree to make any representation of fact and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE LOT IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY LOT OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE SALE.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions, which people can attend. We reserve the right, at our sole discretion, to refuse access to our premises or to any *Sale* and to remove any person from our premises and auction rooms, without having to state the reason. We may at our sole and absolute discretion decide to proceed with the *Sale*, to include any *Lot* in the *Sale*, and how the *Sale* shall be conducted, and we may offer the *Lots for Sale* in any order we choose, notwithstanding the numbers assigned to the *Lots* in the *Catalogue*. You should therefore check the date and time of commencement of the *Sale*, and whether any *Lots* have been withdrawn from or added late to the *Sale*. Indeed, such late withdrawals or additions may alter the time at which a *Lot* you are interested in is put up for *Sale*. We may, at our sole and absolute discretion, refuse any bid, increase any bidding step as we deem appropriate, split any *Lot*, combine

two *Lots*, withdraw any *Lot* from a *Sale* and, before the *Sale* has ended, re-auction any *Lot*. Auctions can exceed 100 *Lots* per hour and bidding increments are generally around 10%; however, these figures vary from *Sale* to *Sale* and from Auctioneer to Auctioneer. Contact the department organizing the *Sale* for advice on this point. If a *Reserve Price* has been set for a *Lot*, the Auctioneer may, at his absolute discretion, place bids (up to an amount not equal to or greater than this *Reserve Price*) on behalf of the *Seller*. We shall not be liable to you for the presence or absence of a *Reserve Price* in respect of any *Lot*. If a *Reserve Price* has been fixed, it shall not be higher than the lowest Estimate made in the *Catalogue*, assuming that the currency of the *Reserve Price* has not fluctuated unfavourably in relation to the currency of the Estimate. The *Buyer* shall be the *Bidder* who makes the highest bid acceptable to the Auctioneer for a *Lot* (subject to any applicable *Reserve Price*), and to whom the *Lot* is awarded by the Auctioneer at the fall of the Auctioneer's hammer. Any dispute as to the highest acceptable bid will be decided by the Auctioneer in his absolute discretion. All bids placed will relate to the *Lot* number announced by the Auctioneer. An electronic currency converter may be used at the *Sale*. This tool is provided for your convenience only and is an approximate estimate of the countervalue of a given bid in certain currencies. We accept no responsibility for any errors that may occur when using the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for security purposes, and to help resolve disputes that may arise in respect of bids placed at the *Sale*.

We may use screens on which images of the *Lots* are projected. This service is provided to allow a better view of the *Lots* during the Auction. The image projected on the screen should be considered as a mere indication of the *Lot* concerned. It should be noted that all bids placed will relate to the *Lot* number announced by the Auctioneer. We accept no responsibility for any errors that may occur in the use of the screen.

RIGHT OF PRE-EMPTION

The French State has a right of pre-emption on cultural goods sold. The State may substitute itself for the last bidder within fifteen days of the *Sale*.

5. BIDDING

You must complete and deliver to us one of our Bidding Forms, either our *Bidder* Registration Form, Absentee Bidding Form or Telephone Bidding Form to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and /or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams'* reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the Auctioneer and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the Auctioneer before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding, please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received.

Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the Sale or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee Bidding Forms can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the Sale once you have pre-registered to bid or have updated your existing registration details recently. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the Sale. Please check your Absentee Bidding Form carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk, and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to Reserves and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the Auctioneer's bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

Visit our website at <http://www.bonhams.com>, which gives full details on how to bid via the Internet. *Bonhams* will not be liable for any delays, interruptions, or other liabilities to bid, caused by loss of Internet connection, failure, or malfunction of the or malfunction of the website or the bidding process, software, systems, computers or mobile devices.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the Bidding Form unless otherwise agreed by us in writing in advance of the Sale. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the *Buyer*, which are contained in paragraph 3 of the *Buyer's Agreement*, set out at Appendix 1 at the back of the *Catalogue*.

Nevertheless, as the Bidding Form explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Equally, please let us know if you intend to nominate another person to bid on your behalf at the Sale unless this is to be carried out by us pursuant to a Telephone or Absentee Bidding Form that you have completed. If we do not approve the agency arrangements in writing before the Sale, we are entitled to assume that the person bidding at the Sale is bidding on his own behalf. Accordingly, the person bidding at the Sale will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be able to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our Conditions of Business and contact our Customer Services Department for further details.

Bonhams undertakes Customer Due Diligence (CDD) into its Sellers and Buyers as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). *Bonhams'* interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by Buyers into Sellers at Bonhams auctions or vice versa. In accordance with Article L221-28 of the French Consumer Code, the successful bidder does not benefit from the right of withdrawal following the Sale.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable VAT. At the same time, a separate contract is also entered into between us as Auctioneers and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful Bidder including the warranties as to your status and source of funds. We may change the terms of either or both agreements in advance of their being

entered, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the Sale venue and/or by oral announcements before and during the Sale. It is your responsibility to ensure you are aware of the up-to-date terms of the *Buyer's Agreement* for this Sale.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the terms of the *Buyer's Agreement*, the *Buyer* shall pay us a commission (the *Purchase Commission*) in accordance with the terms of the said Contract and at the rates set out below, calculated by reference to and payable in addition to the *Auction Price*.

For this Sale, *Buyers* will pay the following rates of *Purchase Commission* for each *Lot* purchased:
28% ex-VAT of the Auction Price for a price between €1 and €40,000;
Plus 27% (excl. VAT) of the hammer price from €40,001 up to €800,000;
plus 21% (excl. VAT) of the Auction Price from €800,001 up to €4,500,000;
plus 14.5% (excl. VAT) of the Auction Price for amounts more than €4,500,000.

A 3rd party bidding platform fee of 4% (plus VAT) of the Hammer Price for Buyers using the following bidding platforms will be added to the invoices of successful Buyers - Invaluable; Live Auctioneers; The Saleroom; Lot-tissimo.

A 3rd party bidding platform fee of 1.5 % (plus VAT) of the Hammer Price for Buyers using the bidding platform Drouot Live will be added to the invoices of successful Buyers

A 3rd party bidding platform fee of 3 % (plus VAT) of the Hammer Price for Buyers using the bidding platform Interencheres will be added to the invoices of successful Buyers

The *Purchase Commission* and all other fees payable by the *Buyer* are subject to VAT at the current rate of 20%. VAT may also be payable on the *Lot Hammer Price*, when indicated by a symbol next to the *Lot* number. See paragraph 8 below for further details.

Buyers who have purchased their Lot(s) via an online sales platform will also pay:

1.8% of the *Hammer Price* if they bid via Drouot Live (Digital)
5% of the *Hammer Price* if they bid via Invaluable.

Storage and handling charges may also be payable by the *Buyer*, as indicated on the "Sale Information" page at the beginning of the *Catalogue*.

Artist's Resale Rights

On certain *Lots*, marked "AR" in the *Catalogue* and which are sold at an *Hammer Price* of at least €750, the *Buyer* will pay us an additional Commission to cover our Costs relating to the payment of royalties in accordance with the Regulations on *Artists' Resale Rights*. The Additional Commission corresponds to a percentage of the *Hammer Price* calculated in accordance with the table below and shall not exceed €12,500.

Hammer Price's percentage:

From 0 to 50,000 € 4%,
From €50,000.01 to €200,000 3%,
From €200,000.01 to €350,000 1%,
From €350,000.01 to €500,000 0.5%,
Above €500,000 0.25%.

8. VAT

The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the Sale.

The following symbols, shown beside the *Lot* number, are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:

† VAT at the prevailing rate on Hammer Price and *Buyer's Premium*

Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*

* VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
** Additional VAT for imported items of 20% of the *Hammer Price*

G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
• Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*

In all other instances no VAT will be charged on the *Hammer Price*, but VAT at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a VAT inclusive basis.

EXPORT - TAX EXEMPTION

Invoiced VAT will be reimbursed to the *Buyer* who can prove that he/she is resident outside the European Union, upon presentation to our accounting department, within a maximum period of three months following the Sale, of the export

declaration (DAU) for the item purchased, duly stamped by the Customs Department.

The export document must mention Bonhams France as the consignor and the buyer as the consignee of the item.

9. PAYMENT

It is of the utmost importance that you ensure that you have funds readily available to pay the *Purchase Price* and *Purchase Commission* (plus VAT and all other Fees and expenses due to us) in full before bidding for a *Lot*. If you are the winning *Bidder*, you must make payment no later than 4.30pm on the second working day following the Sale, so that all monies are cleared no later than the eighth working day following the Sale. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to change the terms of payment at any time. **Bank transfer is Bonhams' preferred method of payment.** You may transfer funds electronically to our Account. In this case, please indicate your paddle number and invoice number as references on your transfer order. Our Account details are as follows:

Bank: HSBC
Address: BBC PARIS HAUSSMANN 26 Boulevard
Malesherbes,
75008 Paris
Account's name: Bonhams France SAS
Account's number: 09170002091
Counter code: 00917
IBAN number: FR76 3005 6009 1709 1700 0209 192

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Payment may also be made by one of the following methods:

Personal cheque drawn on a French branch of a bank or building society: all cheques must be cashed before you can collect your purchases and must be made payable to Bonhams France SAS.

Cash: If you are a French tax resident or if you are acting for the needs of a professional activity, you may pay for Lots purchased at the Sale with banknotes or coins denominated in the currency in which the Sale is conducted, provided that the total amount for all *Lots* purchased at the Sale does not exceed €1,000 inclusive of tax. *Buyers* who can prove that they are resident abroad for tax purposes and who are not acting during a business may pay for their purchases in cash up to a maximum of €3,000 including VAT.

Debit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification. Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures, although this service is not available to first-time buyers. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards in the *Buyer's* name (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). The value of the payment is limited to €5,000 if the payment is made in person using chip card verification. It is advisable to inform your debit or credit card provider of your purchase in advance to reduce delays caused by the fact that we must request authorization when you come to pay. American Express payments are not accepted.

Note: only one debit or credit card may be used to pay the balance. If you have any questions about card payments, please contact our customer service. We reserve the right to investigate and identify the source of any funds received by us, postpone the completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the sale of any *Lot* if you are in breach of your warranties as a *Buyer*, if we consider that such a Sale would be illegal or would otherwise impose obligations on the Seller or Bonhams, or would be prejudicial to the reputation of Bonhams.

DEFAULT OF PAYMENT

In the event of non-payment of the *Hammer Price* and Costs, formal notice will be sent to the *Buyer* by registered letter with acknowledgement of receipt. In the event of non-payment of the sum due at the end of a period of one month following this formal notice, the *Buyer* will be charged late payment interest equal to three times the legal interest rate in force, as well as collection costs of a minimum of 40 euros. Penalties will be applied for each month of delay. An additional indemnity may be claimed if the recovery costs actually incurred exceed the amount of the fixed indemnity. the amount of the fixed indemnity.

The application of this clause does not prejudice the possible implementation of the auction reopening procedure governed by article L321-14 of the French Commercial Code. *Bonhams* will be entitled to claim from the defaulting bidder the payment of the difference between the initial *Hammer Price* and the *Hammer Price* upon re-bidding, if lower, as well as the costs generated by the new auctions. *Bonhams* reserves the right to exclude from future sales any successful bidder who fails to comply with these *Terms and Conditions*.

10. RECOVERY, STORAGE AND CANCELLATION RIGHTS FOR EU CONSUMERS

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to the "Sale Information" section at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, its storage and our Storage Contractor after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

Bonhams may advise *Buyers* who wish to do so on the use of transport and transit companies for the shipment and export of their purchases. Please contact our team at the following address: paris@bonhams.com

It is specified that the transport of lots is at the expense and under the entire responsibility of the successful bidder.

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any necessary export and/or import licences. In order to control the circulation of cultural goods, the French law no. 92-1477 of December 31st 1992 (amended by the law of July 10th 2000) subjects exports from French territory to special conditions, applicable to goods whose age and value exceed certain thresholds.

The export licence is simply an administrative document that provides no guarantee of the authenticity of the item it enables to be exported. Applying for a licence for a cultural object with a view to its free circulation outside French territory or for any other administrative documents in no way affects the buyer's obligation to pay. The need for import licences varies from country to country and you should inform yourself about the relevant local requirements and provisions. Refusal to issue an export licence or an import or export licence or any delay in obtaining such a licence does not allow a *Sale* to be cancelled or full payment for the *Lot* to be delayed. As a general rule, please contact our shipping department prior to the *Sale* if you require assistance with export regulations. Please note that the law punishes by criminal sanctions anyone who exports or attempts to export a cultural object without having obtained the required authorisations (article L 114-1 of the French Heritage Code).

13. CITES REGULATIONS

Please note that all *Lots* marked with the Y symbol are subject to CITES (Washington Convention for the Protection of Endangered Species) regulations when exporting these items outside the EU. These regulations are available at <https://cites.org>

<https://cites.application.developpement-durable.gouv.fr> As legislation differs from one country to another, it is the buyer's responsibility to check the legislation applied in his country of origin before bidding. Refusal to issue CITES licences or permits or any delay in obtaining such licences or permits shall not give rise to the cancellation or termination of a sale, nor shall it authorise any delay in the full payment of the *Lot*.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of Business, profits, revenue or income, or for loss of reputation, or for disruption to Business or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of any indirect or consequential damages of any kind, regardless of the nature, volume or source of the loss or damage allegedly suffered and regardless of whether such loss or damage was caused or claimed under negligence, another quasi-tort, a breach of contract (if any), a breach of a legal obligation, a request for restitution or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitution remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum

the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) any other liability to the extent the same may not be excluded or restricted as a matter of law or (iv) our undertakings under paragraphs 10 and 11 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a Book in the circumstances set out in paragraph 11 of the *Buyer's Agreement*. Please note that *Lots* comprising printed Books, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs, or restorations. Most clocks and watches have been repaired during their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary.

17. TAXIDERMY AND RELATED ITEMS

Bonhams undertakes, on behalf of the *Seller* of these items, to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and to expect that the export of items may require some time for organization.

18. JEWELLERY Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that Estimates assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However, there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. If *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. If no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* after the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves about this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

19. PHOTOGRAPHS

Explanation of Catalogue Terms

• **"Bill Brandt"**: in our opinion a work by the artist.

• **"Attributed to Bill Brandt"**: in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.

• **"Signed and/or titled and/or dated and/or inscribed"**: in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.

• **"Signed and/or titled and/or dated and/or inscribed in another hand"**: in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*. Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.

All photographs are sold unframed unless stated in the *Lot Description*.

20. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

• **"Jacopo Bassano"**: in our opinion a work by the artist.

When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;

• **"Attributed to Jacopo Bassano"**: in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;

• **"Studio/Workshop of Jacopo Bassano"**: in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;

• **"Circle of Jacopo Bassano"**: in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;

• **"Follower of Jacopo Bassano"**: in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;

• **"Manner of Jacopo Bassano"**: in our opinion a work in the style of the artist and of a later date;

• **"After Jacopo Bassano"**: in our opinion, a copy of a known work of the artist;

• **"Signed and/or dated and/or inscribed"**: in our opinion the signature and/or date and/or inscription are from the hand of the artist;

• **"Bears a signature and/or date and/or inscription"**: in our opinion the signature and/or date and/or inscription have been added by another hand.

21. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot guarantee that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*.

Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

22. VEHICLES

The Veteran Car Club of Great Britain Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

23. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-Sale tasting for

larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.
It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the Catalogue where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules, and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

- Under 15 years old – into neck or less than 4cm
 - 15 to 30 years old – top shoulder (ts) or up to 5cm
 - Over 30 years old – high shoulder (hs) or up to 6cm
- It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail because of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of Lots of identical size of the same wine, bottle size and *Description*. The Buyer of any of these *Lots* has the option to accept some or all the remaining *Lots* in the parcel at the same price, although such options will be at the Auctioneer's sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice. *Buyers* must notify *Bonhams* at the time of the sale whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance, and other charges that may be payable thereon.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the Catalogue have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

24. WEAPONS

With certain exceptions, only holders of the necessary authorizations may bid.

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y** Subject to CITES regulations when exporting these items outside the EU, see paragraph 13 above.
- TP** Items marked TP will be in the warehouse and can only be removed from there.
- W** Items marked w will be in the Bonhams warehouse and may only be removed there.
- Δ** Bonded Wines.
- AR** The *Buyer* will pay us an additional *Commission* to cover our expenses in relation to the payment of royalties.
- jd** The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may realise a financial gain on a successful *Sale* or a financial loss in the event of failure.
- jo** Bonhams owns the *Lot* in whole or in part or may have some other economic interest in it.
- Ⓢ** This *Lot* contains or is made of ivory. The US government has banned the import of ivory into the United States.
- The symbols used to indicate the VAT status of a *Lot* are set out in paragraph 8 above.

LEGISLATIVE AND JURISDICTIONAL COMPETENCE

These Conditions of Sale are governed by French law. Any dispute relating to their existence, validity and performance which cannot be settled amicably with *Bonhams* or through the intermediary of the Government Commissioner to the Conseil

des Maisons de Ventes shall be settled by the competent court in Paris. In accordance with the law, liability claims against the auctioneer and the expert lapse after 5 years from the date of the Sale.

DATA PROTECTION – USE OF YOUR INFORMATION

When we obtain personal information about you, we will only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent you may have given at the time your information was disclosed). The sales operator will keep your information confidential. It may, however, be disclosed to the relevant legal authorities when required to do so by law. A copy of our Privacy Policy is available on our website www.bonhams.com. You can also request a copy by e-mail from info@bonhams.com

LIST OF DEFINITIONS

“Account” the bank account of Bonhams into which all sums received in respect of the Purchase Price of any *Lot* will be paid.

“Additional Premium” a premium, calculated in accordance with the Notice to Bidders, to cover Bonhams' Expenses relating to the payment of royalties under the Artists Resale Right Regulations which is payable by the Buyer to Bonhams on any *Lot* marked [AR] which sells for a Hammer Price which together with the Buyer's Premium (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the Sale using the European Central Bank Reference rate prevailing on the date of the Sale).

“Auctioneer” the representative of Bonhams conducting the Sale.

“Bidder” a person who has completed a Bidding Form.

“Bidding Form” our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

“Bonhams” SAS Bonhams France or its successors or assigns. Bonhams is also referred to in the Buyer's Agreements, the Conditions of Business and the Notices to Bidders by the words “we”, “us” and “our”.

“Book” a printed Book offered for Sale at a specialist Book Sale.

“Business” includes any trade, Business and profession.

“Buyer” the person to whom a *Lot* is knocked down by the Auctioneer. The Buyer is also referred to in the Contract for Sale and the Buyer's Agreements by the words “you” and “your”.

“Buyer's Agreement” the contract entered into by Bonhams with the Buyer.

“Buyer's Premium” the sum calculated on the Hammer Price at the rates stated in the Notice to Bidders.

“Catalogue” the Catalogue or e-catalogue relating to the relevant Sale, including any representation of the Catalogue published on our Website.

“Commission” the Commission payable by the Seller to Bonhams calculated at the rates stated in the Contract Form.

“Condition Report” a report on the physical condition of a *Lot* provided to a Bidder or potential Bidder by Bonhams on behalf of the Seller.

“Conditions of Sale” the Notice to Bidders, Contract for Sale, Buyer's Agreement and Definitions and Glossary.

“Consignment Fee” a fee payable to Bonhams by the Seller calculated at rates set out in the Conditions of Business.

“Consumer” a natural person who is acting for the relevant purpose outside his trade, Business or profession.

“Contract Form” the Mandat de Vente, or vehicle Entry form, as applicable, signed by or on behalf of the Seller listing the *Lots* to be offered for sale by Bonhams.

“Contract for Sale” the Sale contract entered by the Seller with the Buyer.

“Contractual Description” the only Description of the *Lot* (being that part of the Entry about the *Lot* in the Catalogue which is in bold letters), and any photograph (except for the colour) to which the Seller undertakes in the Contract for Sale the *Lot* corresponds.

“Description” any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the Hammer Price).

“Entry” a written statement in the Catalogue identifying the *Lot* and its *Lot* number which may contain a Description and illustration(s) relating to the *Lot*.

“Estimate” a statement of our opinion of the range within which the hammer is likely to fall.

“Expenses” charges and Expenses paid or payable by Bonhams in respect of the *Lot* including legal Expenses, banking charges and Expenses incurred as a result of an electronic transfer of money, charges and Expenses for loss and damage cover, insurance, Catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for Sale, storage charges, removal charges, removal charges or costs of collection from the Seller as the Seller's agents or from a defaulting Buyer, plus VAT if applicable.

“Forgery” an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a

value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a Forgery by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried

out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the description of the *Lot*.

“Guarantee” the obligation undertaken personally by Bonhams to the Buyer in respect of any Forgery and, in the case of specialist Stamp Sales and/or specialist Book Sales, a *Lot* made up of a Stamp or Stamps or a Book or Books as set out in the Buyer's Agreement. **“Hammer Price”** the price in the currency in which the Sale is conducted at which a *Lot* is knocked down by the Auctioneer.

“Hybrid Sale” a Live Sale conducted by an Auctioneer but in a closed auction room not open to the public, except for pre-Sale viewing by appointment with Bonhams.

“Live Sale” a Sale conducted by an Auctioneer, open to the public for both viewing and attendance at the Sale.

“Loss and Damage Warranty” means the warranty described in paragraph 8.2 of the Conditions of Business.

“Loss and Damage Warranty Fee” means the fee described in paragraph 8.2.3 of the Conditions of Business.

“Lot” any item consigned to Bonhams with a view to its Sale at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for Sale as one *Lot*).

“Motoring Catalogue Fee” a fee payable by the Seller to Bonhams in consideration of the additional work undertaken by Bonhams in respect of the cataloguing of motor vehicles and in respect of the promotion of Sales of motor vehicles.

“Notional Charges” the amount of Commission and VAT which would have been payable if the *Lot* had been sold at the Notional Price.

“Notional Fee” the sum on which the Consignment Fee payable to Bonhams by the Seller is based and which is calculated according to the formula set out in the Conditions of Business.

“Notional Price” the latest in time of the average of the high and low Estimates given by us to you or stated in the Catalogue or, if no such Estimates have been given or stated, the Reserve applicable to the *Lot*.

“Notice to Bidders” the notice printed at the back or front of our Catalogues.

“Online Sale” a Sale conducted online only with no Auctioneer, with discretionary pre-Sale viewing by appointment with Bonhams.

“Purchase Price” the aggregate of the Hammer Price and VAT on the Hammer Price (where applicable), the Buyer's Premium and VAT on the Buyer's Premium and any Expenses.

“Reserve” the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

“Sale” the auction Sale, whether by Live auction, a Hybrid auction or in an Online Sale, at which a *Lot* is to be offered for Sale by Bonhams.

“Sale Proceeds” the net amount due to the Seller from the Sale of a *Lot*, being the Hammer Price less the Commission, any VAT chargeable thereon, Expenses and any other amount due to us in whatever capacity and howsoever arising.

“Seller” the person who offers the *Lot* for Sale named on the Contract Form. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the Contract Form acts as an agent for a principal (whether such agency is disclosed to Bonhams or not), “Seller” includes both the agent and the principal who shall be jointly and severally liable as such. The Seller is also referred to in the Conditions of Business by the words “you” and “your”.

“Specialist Examination” a visual examination of a *Lot* by a specialist on the *Lot*.

“Stamp” means a postage Stamp offered for Sale at a Specialist Stamp Sale.

“Standard Examination” a visual examination of a *Lot* by a non-specialist member of Bonhams' staff.

“Storage Contract” means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the Buyer's Agreement (as appropriate).

“Storage Contractor” means the company identified as such in the Catalogue.

“Terrorism” means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

“VAT” value added tax at the prevailing rate at the date of the Sale in the United Kingdom.

“Website” Bonhams Website at www.bonhams.com.

“Withdrawal Notice” the Seller's written notice to Bonhams revoking Bonhams' instructions to sell a *Lot*.

“Without Reserve” where there is no minimum price at which a Lot may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

“Artist’s Resale Right”: the right of the creator of a work of art to receive a payment on Sales of that work subsequent to the original Sale of that work by the creator of it. Droit de Suite (Artist’s Resale Right) will be a percentage of the amount of the Hammer Price calculated in accordance with the table below, and shall not exceed €12,500 (article R122-6):

“Bailee”: a person to whom goods are entrusted.

“Indemnity”: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression “indemnify” is construed accordingly.

“Interpleader proceedings”: proceedings in the Courts to determine ownership or rights over a Lot.

“Knocked down”: when a Lot is sold to a Bidder, indicated by the fall of the hammer at the Sale.

“Lien”: a right for the person who has possession of the Lot to retain possession of it.

“Risk”: the possibility that a Lot may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

“Flat-rate tax”: Tax on precious metals, jewellery, works of art, collectibles, and antiques as per articles 150 VI to 150 VM of the CGI (Code General des Impôts)

“Title”: the legal and equitable right to the ownership of a Lot.

“Tort”: a legal wrong done to someone to whom the wrong doer has a duty of care.

“Warranty”: a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

APPENDIX 1

CONTRACT OF SALE BETWEEN THE BUYER, BONHAMS FRANCE SAS, AND THE SELLER IF THE LOT IS OFFERED FOR SALE LIVE OR HYBRID.

IMPORTANT:

These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert or amendment in the Catalogue and/or by notices at the Sale venue and/or on Bonhams’ website, and/or by oral announcements before and during the Sale, at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any. Under this contract the Seller’s liability in respect of the quality of the Lot, its fitness for any purpose and its conformity with any Description is limited. You are strongly advised to examine the Lot for yourself and/or obtain an independent examination of it before you buy it.

1. THE SALE CONTRACT

- 1.1. These terms and the relevant terms for Bidders and Buyers in the Notice to Bidders govern the Contract for Sale of the Lot by the Seller to the Buyer.
- 1.2. The Definitions and Glossary contained in the Conditions of Business at paragraph 20 are incorporated into this Contract for Sale and a separate copy can also be provided by Bonhams on request. The definition of capitalized terms used in this Agreement are set out in the Definition and Glossary sections.
- 1.3. The Seller sells the Lot as the principal to the Contract for Sale, such contract being made between the Seller and you through Bonhams which acts in the sole capacity as the Seller’s agent and not as an additional principal. However, if the Catalogue states that Bonhams sells the Lot as principal, or such a statement is made by an announcement by the Auctioneer, or by a notice at the Sale, or an insert in the Catalogue, then Bonhams is the Seller for the purposes of this agreement.
- 1.4. The contract is made on the fall of the Auctioneer’s hammer in respect of the Lot when it is knocked down to you.

2. SELLER’S WARRANTIES AND UNDERTAKINGS

- 2.1. The Seller warrants and undertakes to you that:
 - 2.1.1. the Seller is the owner of the Lot or is duly authorised to sell the Lot by the owner;
 - 2.1.2. save as disclosed in the Entry for the Lot in the Catalogue, the Seller sells the Lot with full title guarantee or, where the Seller is an executor, trustee,

liquidator, receiver or administrator, with whatever right, title or interest he may have in the Lot;

- 2.1.3. except where the Sale is by an executor, trustee, liquidator, receiver, or administrator the Seller is both legally entitled to sell the Lot, and legally capable of conferring on you quiet possession of the Lot.
- 2.1.4. the Seller has complied with all requirements, legal or otherwise, relating to any export or import of the Lot, and all duties and taxes in respect of the export or import of the Lot have (unless stated to the contrary in the Catalogue or announced by the Auctioneer) been paid and, so far as the Seller is aware, all third parties have complied with such requirements in the past;
- 2.1.5. items consigned by the Seller are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing or in breach of any applicable international trade sanctions;
- 2.1.6. subject to any alterations expressly identified as such made by announcement or notice at the Sale venue or by the Notice to Bidders or by an insert in the Catalogue or on the Bonhams website, the Lot corresponds with the Contractual Description of the Lot, being that part of the Entry about the Lot in the Catalogue which is in bold letters and (except for colour) with any photograph of the Lot in the Catalogue.

3. DESCRIPTION OF THE LOT

- 3.1. Paragraph 2.1.6. sets out what is the Contractual Description of the Lot. In particular, the Lot is not sold as corresponding with any part of the Entry in the Catalogue which is not printed in bold letters, the remainder of which Entry merely sets out (on the Seller’s behalf) Bonhams’ opinion about the Lot and which is not part of the Contractual Description upon which the Lot is sold. Any statement or representation other than that part of the Entry referred to in paragraph 2.1.6. (together with any express alteration to it as referred to in paragraph 2.1.6.), including any Description or Estimate, whether made orally or in writing, including in the Catalogue or on Bonhams’ Website, or by conduct, or otherwise, and whether by or on behalf of the Seller or Bonhams and whether made prior to or during the Sale, is not part of the Contractual Description upon which the Lot is sold.
- 3.2. Except as provided in paragraph 2.1.6. and without prejudice to the provisions of paragraph 14, the Seller does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been Bonhams. No such Description or Estimate is incorporated into this Contract for Sale.

4. FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1. The Seller does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the Lot or its fitness for any purpose.
- 4.2. The Seller will not be liable for any breach of any undertaking, as to the satisfactory quality of the Lot or its fitness for any purpose.

5. RISK, PROPERTY AND TITLE

- 5.1. Risk in the Lot passes to you from the day upon which it is knocked down to you on the fall of the Auctioneer’s hammer in respect of the Lot. The Seller will not be responsible thereafter for the Lot prior to you collecting it from Bonhams or the Storage Contractor, with whom you have separate contract(s) as Buyer. You will indemnify the Seller and keep the Seller fully indemnified from and against all claims, proceedings, costs, expenses, and losses arising in respect of any injury, loss and damage caused to the Lot from the day of the fall of the Auctioneer’s hammer.
- 5.2. Title and risk to the Lot passes to the Buyer at the time of the auction. Nevertheless, the lot will be retained until (i) the Purchase Price and all other sums payable by you to Bonhams in relation to the Lot have been paid in full to and received in cleared funds by Bonhams, and (ii) Bonhams has completed its investigations pursuant to clause 6.10.

6. PAYMENT

- 6.1. Unless agreed in writing with you by Bonhams on the Seller’s behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to Bonhams by you in the currency in which the Sale was conducted by not later than 4.30pm on the second working day following the Sale:
 - The Sale Price of the Lot;
 - The Commission, in accordance with the rates described in the Notice to Bidders for each lot each Lot and;
 - If the Lot is marked [AR], an additional Commission calculated and payable in accordance with accordance with the Notice to Bidders, in addition to VAT on the amount, if any.

In such a way that all sums due to us are received, in cleared funds, no later than the seventh working day after the Sale.

- 6.2. You must also pay Bonhams all applicable Fees pursuant to this Sales Agreement.
- 6.3. Your obligation to pay the Purchase Price arises when the Lot is knocked down to you on the fall of the Auctioneer’s hammer in respect of the Lot.
- 6.4. Compliance with the time limits set for payment of the Purchase Price and all other sums payable by you to Bonhams is a material term of this agreement. Unless otherwise agreed in writing between you and Bonhams on behalf of the agreement between you and Bonhams on behalf of the Seller (in which case you must abide by the terms of such agreement), you shall pay all such sums to Bonhams in the currency of the Sale, no later than 4:30 p.m. on the second business day following the Sale and you shall ensure that funds are cleared no later than the seventh business day following the Sale. Payment must be made to Bonhams by one of the methods set out in the Notice to Bidders, unless otherwise agreed in writing between you and Bonhams. If you fail to make payment in accordance with this paragraph, the Seller shall have the rights set out in paragraph 8 below.
- 6.5. Invoices will only be sent to the registered Buyer, unless the Buyer is acting as a principal’s agent, bailee or nominee and Bonhams has approved this arrangement, in which case Bonhams will send invoices to the principal.
- 6.6. If more than one Lot has been allocated to you, all sums received by Bonhams from you will be applied pro rata, in the first instance, to the Purchase Price of each Lot and, in the second instance, pro rata to all sums owed by you to Bonhams.
- 6.7. You assure us that neither you nor -if you are a company-, your directors, your managers or your owner or its directors or shareholders, are a natural person or an entity which is, or is owned or controlled by natural persons or entities which are, at the date of signature of this contract:
 - subject(s) to sanctions administered or enforced by the Office of Foreign Assets Control of the U.S. Department of the Treasury, the U.S. Department of State, the United Nations Security Council, the European Union, the U.K. Treasury, or any other authority that has imposed such sanctions (“Sanctions” and “Sanctioned Party”); or
 - located, registered or resident in a country or territory which is, or whose government is, subject to Sanctions, including, without limitation, Iran, North Korea, Sudan, and Syria.
- 6.8. You warrant that the funds used in the Sale are not related to any criminal activity, including, but not limited to, theft, receiving stolen goods, tax fraud, money laundering or the financing of Terrorism and that you are not involved in any criminal investigation and have not been charged, convicted, or sentenced in connection with any criminal activity.
- 6.9. If you are acting as an agent for another party (“your Principal”), you warrant to us that :
 - you have carried out an appropriate verification of the information provided by your Principal, in order to ensure that he/she is not subject to Sanctions and in accordance with anti-money laundering laws and regulations;
 - your Principal is not a Sanctioned Party and is not owned, partly owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been indicted, charged or convicted for money laundering, terrorism or other crimes or offences;
 - the items acquired by you or your Principal are not acquired or used in any way in connection with or to facilitate the violation of applicable tax, money laundering or anti-terrorism laws and regulations; and
 - you consent to Bonhams relying on your verification of the information provided by your Principal, and you undertake to retain the relevant documents for at least

- 5 years, and to make them available for review by an independent auditor, if requested by us.
- 6.10. Bonhams reserves the right to investigate any person entering into a transaction with Bonhams and to identify the source of any funds received from the Buyer. If Bonhams has not completed its anti-money laundering, anti-terrorist financing or other financial crime investigations and identity checks in relation to you or the Buyer to its satisfaction, Bonhams may, at its discretion, retain the Lots and/or proceeds of the Sale, defer or cancel any Sale, and take any other action required or permitted under applicable law, without incurring any liability to you.

7. COLLECTION OF THE LOT

- 7.1. Unless otherwise agreed in writing between you and Bonhams, the Lot will be delivered to you or on your instructions only when (i) Bonhams has received, in cleared funds, the full amount of the Purchase Price and any other monies owed by you to the Seller and Bonhams, and (ii) Bonhams has completed its investigations under clause 6.10. The Lot will only be released upon production of a receipt obtained from Bonhams' cash office.
- 7.2. Subject to clause 7.1, you must remove the Lot at your own expense by the date and time specified in the Notice to Bidders or, if no date is specified, by 4.30pm on the seventh working day after the Sale.
- 7.3. The Lot may be collected from the address given in the Notice to Bidders. After the date and time specified in the Notice to Bidders, the Lot may be collected from another location and you must enquire with Bonhams as to the date and time at which you will be able to collect it, although this information will, in most cases, be given in the Notice to Bidders.
- 7.4. If you have not removed the Lot by the date specified in the Notice to Bidders, you authorize Bonhams, acting, in this case, in your name and on your behalf, to enter into a contract (the "Storage Agreement") with a Storage Company for the storage of the Lot, on the then current standard terms and conditions agreed between Bonhams and the Storage Company, a copy of which we will provide to you upon request. We may also decide to store the Lot on our premises, and, in this event, a storage fee will be payable, at our prevailing daily rate (currently a minimum of €3 plus VAT per Lot per day) from the expiry of the period defined in paragraph 7.2. These storage charges constitute Fees payable to Bonhams.
- 7.5. Until you have paid the Purchase Price and all Expenses in full, the Lot will either be held by Bonhams as agent for the Seller or held by the Storage Company acting as agent for the Seller and Bonhams under the terms of the Storage Agreement.
- 7.6. You undertake to comply with the terms of the Storage Agreement and to pay the Charges (and any costs relating to the removal of the Lot for storage) due under the Storage Agreement. You acknowledge and agree that you may not retrieve the Lot from the Storage Company's premises until you have paid in full the Purchase Price and all Fees and costs due under the Storage Agreement.
- 7.7. You shall be fully responsible for the packaging, handling, and transportation of the Lot to be retrieved and compliance with all import or export regulations applicable to the Lot.
- 7.8. You will be wholly responsible for any removal, storage or other charges or expenses incurred by the Seller if you do not remove the Lot in accordance with this paragraph 7 and will indemnify the Seller against all charges, costs, including any legal costs and fees, expenses and losses suffered by the Seller by reason of your failure to remove the Lot including any charges due under any Storage Contract. All such sums due to the Seller will be payable on demand.

8. FAILURE TO PAY FOR THE LOT

- 8.1. If the Purchase Price for a Lot is not paid to Bonhams in within three months after the Sale, the Seller will be entitled, with the prior written agreement of Bonhams but without further notice to you, to exercise one or more of the following rights (whether through Bonhams or otherwise):
- 8.1.1. to terminate immediately the Contract for Sale of the Lot for your breach of contract;
- 8.1.2. to resell the Lot by auction, by private treaty or by any other means by notifying you of the intention to resell with seven days' written notice; in the event of a re-bid, Bonhams will be entitled to claim from the defaulting bidder payment of the difference between the original hammer price and the re-bid hammer price if the latter is lower;

- 8.1.3. to retain possession of the Lot;
- 8.1.4. to remove and store the Lot at your expense;
- 8.1.5. to take legal proceedings against you for any sum due under the Contract for Sale and/or damages for breach of contract;
- 8.1.6. to receive interest on all sums due (both before and after the ruling of a judgment or order) at a rate equal to three times the prevailing legal interest rate, interest being calculated on a daily basis from the date on which the said sums became payable until the date of full payment;
- 8.1.7. to retain possession of any other property sold to you by the Seller at the Sale or any other auction or by private treaty until all sums due under the Contract for Sale shall have been paid in full in cleared funds;
- 8.1.8. to retain possession of any of your other property in the possession of the Seller and/or Bonhams (as the Seller's bailee) for any purpose (including, without limitation, other property sold to you); and
- 8.1.9. so long as such goods remain in the possession of the Seller or Bonhams as its bailee, to rescind the contract for the Sale of any other goods sold to you by the Seller at the Sale or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the Seller or to Bonhams by you.
- 8.1.10. to set off any sums received from you for whatever reason, whether at the time of your default or at any other time, as full or part payment of all sums owed by you to Bonhams under this Agreement;
- 8.1.11. to retain possession of, and on three months' written notice to sell, Without Reserve, any of your other property in the possession of the Seller and/or of Bonhams (as bailee for the Seller) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such Sale in satisfaction or part satisfaction of any amounts owed to the Seller or to Bonhams; and
- 8.1.12. to decline to allow you to register for a future Sale or to reject any bid you may make for a future Sale or to require you to pay a deposit before accepting a bid for a future Sale, in which case Bonhams shall be entitled to apply such deposit as full or part payment, as the case may be, of the Purchase Price of any Lot of which you are the Buyer;
- 8.1.13. after making reasonable efforts to inform you, to give your name and address to the Seller, so that he may take the appropriate measures to recover the amounts due and the costs associated with such measures.
- 8.2. You agree to indemnify Bonhams and the Seller against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to Bonhams in order to obtain the release of the Lot) incurred by the Seller (whether or not court proceedings will have been issued) as a result of Bonhams taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the Seller becomes liable to pay the same until payment by you.
- 8.3. Upon any resale of the Lot in accordance with paragraph 8.1.2, Bonhams will account to you for any balance remaining on the amounts received by it or on its behalf in respect of the Lot, after payment of all sums due to the Seller and Bonhams, within 28 days of receipt of such sums by it or on its behalf. If you pay Bonhams only part of the sums you owe to Bonhams, such payment will be applied, in the first instance, to the Auction Price and VAT on the Lot (or, if you have purchased more than one Lot, pro rata to the Auction Price and VAT on each Lot) and, second, on the Purchase Commission and VAT thereon (or, if you have purchased more than one Lot, pro rata on the Purchase Commission and VAT on each Lot) and, third, on any other sums due to Bonhams.

9. THIRD-PARTY CLAIMS RELATING TO LOTS

- 9.1. Where it becomes apparent to Bonhams that the Lot is subject to a claim by someone other than you or the Seller (or that Bonhams may reasonably expect such a claim to be made), Bonhams shall not be liable for any loss or damage arising from the Lot.
- Bonhams may, at its sole discretion, dispose of the Lot in a manner consistent with the terms and conditions of the Lot, use the Lot in a manner consistent with its legitimate interests and those of the other parties involved and lawfully defend its legitimate interests and positions. Without prejudice to the generality of the foregoing and by way of example, Bonhams may:
- 9.1.1. Withhold the Lot to investigate any matter raised or which Bonhams may reasonably expect to be raised in connection with the Lot and/or;
- 9.1.2. Seek relief from any court, arbitrator, mediator or

administrative authority by way of main, incidental, additional, counterclaim, forced or conservatory intervention, etc. and/or;

- 9.1.3. Require you to pay an indemnity or security in exchange for taking any action to which you agree.
- 9.2. The discretion to which Bonhams refers in paragraph 9.1:
- May be exercised at any time during which Bonhams has physical or legal possession of the Lot or at any other time after such possession, where the cessation of possession has occurred by reason of a decision or injunction of any court, mediator, arbitrator or administrative authority and;
 - Will not be exercised unless Bonhams believes that there are serious grounds that can be raised in favour of the claim.

10. FORGERIES

- 10.1. Bonhams guarantees the authenticity of lots offered in its sales for a period of 5 years from the date of sale and will assume all liability for any Forgeries, in accordance with the terms and conditions of paragraph 10.
- 10.2. Paragraph 10 only applies if:
- 10.2.1. your name is as it appears on the invoice sent by Bonhams in relation to the Lot and that invoice has been paid;
- 10.2.2. You make a claim to Bonhams within 5 years of the sale, in writing, immediately upon becoming aware that the Lot may be a Forgery;
- 10.2.3. Within one month after such notification has been made, you return the Lot to Bonhams in the same condition as it was in at the time of the Sale, accompanied by written proof of the fact that the Lot is a Forgery and together with details of the Sale and the Lot number sufficient to identify it.
- 10.3. Paragraph 10 shall not apply if:
- 10.3.1. The Article relating to the Lot contained in the Catalogue reflected the then generally accepted opinion of connoisseurs and experts or clearly indicated that such an opinion was being discussed or reflected the prevailing opinion of an expert considered eminent in the relevant field or;
- 10.3.2. It can only be established that the Lot is a Fake by means of procedures that became generally accepted only after the publication of the Catalogue or by means of procedures that Bonhams could not reasonably have been required to employ.
- 10.4. You authorise Bonhams to use any procedures and carry out any tests it considers necessary to determine whether the Lot is a Fake, at its sole discretion.
- 10.5. If Bonhams is satisfied that the Lot is a Fake, Bonhams will terminate the sale of the Lot in question and Bonhams will refund to you an amount equal to the sum of the Purchase Price, the Purchase Commission, VAT and the Expenses paid by you to acquire the Lot.
- 10.6. The benefit of paragraph 10 is personal to you and is not transferable.
- 10.7. You will lose the benefit of paragraph 10 if you sell or otherwise dispose of your rights to the Lot.

11. STRIKING TEXTS OR ILLUSTRATIONS FROM A BOOK

Where the Lot consists in whole or in part of a Book or Books and a Book does not contain text or illustrations (in all cases, referred to as a "Non-Conforming Lot"), Bonhams will be personally liable in relation to such Non-Conforming Lot, for a period of five years from the date of sale, in accordance with the terms of this paragraph, if:

- The original invoice was sent to you by Bonhams in relation to the Lot and this invoice has been paid and;
 - You make a claim to Bonhams, in writing, immediately after becoming aware that the Lot may be a non-conforming Lot and, in any event, within 5 years of the Sale and;
 - you return the Lot to Bonhams in the same condition as it was at the time of the Sale, accompanied by written proof that the Lot is a non-conforming Lot and details of the Sale and the Lot number sufficient to identify it.
- But not if:
- The Article relating to the Lot contained in the Catalogue states that the rights provided for in this paragraph do not apply to this Lot;
 - The Article referring to the Lot contained in the Catalogue reflected the then generally accepted opinion of connoisseurs and experts or clearly indicated that such an opinion was being discussed or;
 - It can only be established that the Lot is a non-conforming Lot by means of procedures which were not generally accepted until after publication of the Catalogue or by means of procedures which Bonhams

could not reasonably have been required to employ or;

- The Lot includes atlases, maps, autographs, manuscripts, illustrated books, music or periodicals or;
- The Lot was listed in the Catalogue under the category "collections" or "collections and miscellaneous" or the Catalogue indicated that the Lot included or contained a collation, number or Books that are not described or missing text or illustrations are referenced, or the Book contains blank spaces, half-titles or advertisements.

If Bonhams is convinced that the Lot is a Non-conforming Lot, Bonhams will terminate the sale of the Lot and you will transfer ownership of the Lot in question to Bonhams and Bonhams will refund to you an amount equal to the sum of the Purchase Price, the Purchase Commission, the VAT and the Costs you have paid to acquire the Lot. The benefit of paragraph 12 is personal to you and is not transferable. You will lose the benefit of paragraph 12 if you sell or otherwise dispose of your rights to the Lot.

12. THE SELLER'S LIABILITY

- 12.1. The Seller will not be liable for any injury, loss or damage caused by the Lot after the fall of the Auctioneer's hammer in respect of the Lot.
- 12.1.1. the Seller will not be liable for any loss of Business, Business profits or revenue or income or for loss of reputation or for disruption to Business or wasted time on the part of the Buyer or of the Buyer's management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, another Quasi-delict, breach of contract, breach of a legal obligation breach of a legal obligation, breach of an obligation, a claim for restitution or claim for restitution or otherwise;
- 12.1.2. in any circumstances where the Seller is liable to you in respect of the Lot, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for the restitution of a remedy or in any way whatsoever, the Seller's liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, claim for restitution or otherwise.
- 12.2 Nothing set out in paragraph 12 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the Seller's negligence (or any person under the Seller's control or for whom the Seller is legally responsible), or (iii) any other liability to the extent the same may not be excluded or restricted as a matter of law.

13. MISCELLANEOUS

- 13.1 You may not assign either the benefit or burden of the Contract for Sale.
- 13.2 The Seller's failure to exercise, including by way of specific performance, or delay in exercising, including by way of specific performance, any power or right under the Sales Contract shall not constitute or be deemed to constitute a waiver of its rights with respect thereto, except to the extent expressly waived by Seller by delivery to you of a written instrument of waiver. Any such waiver shall not affect the Seller's subsequent ability to exercise, including by way of compulsory execution, any rights under the Sales Contract.
- 13.3. If either party to the Contract for Sale is prevented from performing that party's respective obligations under the Contract for Sale by circumstances beyond its reasonable control (including without limitation, governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- 13.4 Any notice or other communication to be given under the Contract for Sale must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the Seller, addressed c/o Bonhams at its address or fax number in the Catalogue (marked

for the attention of the Company Secretary), and if to you to the address or fax number of the Buyer given in the Bidder Registration Form (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

- 13.5 If any term or any part of any term of the Contract for Sale is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 13.6 References in the Contract for Sale to Bonhams will, where appropriate, include reference to Bonhams' officers, employees, and agents and to any subsidiary of Bonhams Holdings Limited and its officers, employees, and agents.
- 13.7 The headings used in the Contract for Sale are for convenience only and will not affect its interpretation.
- 13.8 In the Contract for Sale "including" means "including, without limitation".
- 13.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 13.10 Reference to a numbered paragraph is to a paragraph of the Contract for Sale.
- 13.11 Save as expressly provided in paragraph 10.12, nothing in the Contract for Sale confers (or purports to confer) on any person who is not a party to the Contract for Sale any benefit conferred by, or the right to enforce any term of, the Contract for Sale.
- 13.12 Where the Contract for Sale confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the Seller, it will also operate in favour and for the benefit of Bonhams, Bonhams' holding company and the subsidiaries of such holding company and the successors and assigns of Bonhams and of such companies and of any officer, employee, and agent of Bonhams and its companies.

14. GOVERNING LAW

Sales Contract shall apply, and all related matters shall be governed by and construed in accordance with French law and you and the Seller each submit to the exclusive jurisdiction of the courts of Paris; as an exception to this principle, the Seller may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the law applicable in the jurisdiction of such court. Bonhams has set up a claims handling procedure available from the Company Secretary. In accordance with the law, civil liability claims arising from voluntary sales of furniture by public auction are time-barred five years after the auction.

Formulaire d'inscription et d'enchère

(Ordre d'achat en personne / en absence / par téléphone)
Veuillez entourer le mode d'enchère ci-dessus.

Numéro d'identification
(réservé à l'administration)

Bonhams
CORNETTE de SAINT CYR

Cette vente, y compris les enchères et les achats, est régie par les conditions de vente de Bonhams. Vous devez lire les conditions et toutes les informations sur la vente avant d'enchérir et vous assurer que vous comprenez les frais à payer pour tout achat que vous effectuerez. Les Conditions définissent également certains engagements pour les enchérisseurs et les acheteurs et limitent la responsabilité de Bonhams à votre égard. Veuillez noter que la facture pour le lot acheté sera établie au nom figurant sur ce formulaire et que le paiement ne sera accepté qu'à partir d'un compte à ce nom (ou au nom de la société si l'enchère est faite au nom de cette société).

Protection des données – utilisation de vos renseignements personnels

Lorsque nous obtenons des informations personnelles vous concernant lors de votre inscription ou de votre enchère, nous ne les utilisons que conformément aux termes de notre Politique de confidentialité. Une copie de notre politique de confidentialité est disponible sur notre site web (www.bonhams.com) ou peut être demandée par courrier à Customer Services Department, Bonhams, Client Services, 6 Av. Hoche, 75008 Paris, France, +33 1 42 61 10 10, paris@bonhams.com ou par e-mail à info@bonhams.com.

Nous pouvons de temps à autre vous fournir des informations sur des biens et services qui, selon nous, pourraient vous intéresser, sur base de vos interactions précédentes avec nous. À tout moment, vous pouvez choisir de ne pas recevoir ces communications. Si vous ne souhaitez pas recevoir ces communications, veuillez cocher cette case

Avis aux enchérisseurs.

Au moins 24 heures avant la vente, vous devez fournir une pièce d'identité avec photo délivrée par le gouvernement, par exemple un passeport ou un permis de conduire, et - si cela ne figure pas sur la pièce d'identité - un justificatif de domicile, par exemple une facture (électricité, téléphone ou autre), ou un relevé de carte bancaire/de crédit. Dans le cas échéant ou le client est une entreprise, ce dernier doit également fournir les documents d'enregistrement de leur société, les justificatifs des bénéficiaires effectifs détenant 25 % ou plus de la société et la confirmation du nom de la personne ayant le pouvoir d'agir de la société. Si vous ne fournissez pas ces documents, vos enchères risquent de ne pas être enregistrées. Les clients qui ne sont pas en mesure de fournir les documents avant la vente peuvent choisir d'enchérir en ligne en utilisant notre option de vérification de carte de crédit. Veuillez noter que nous nous réservons le droit de demander une référence bancaire ou un dépôt.

En cas de succès

Je viens chercher mes achats en personne

Je vous remercie de bien vouloir donner mes coordonnées aux transporteurs qui me transmettront un devis et j'accepte que vous leur communiquiez mes coordonnées afin qu'ils puissent me contacter.

Titre de la vente aux enchères: Arts d'Asie		Date de la vente: 11 juin 2025													
N° de la vente: 30764		Lieu de la vente: Paris													
<p>Si vous n'assistez pas à la vente en personne, veuillez fournir les coordonnées des lots pour lesquels vous souhaitez faire une enchère au moins 24 heures avant la vente. Les enchères seront arrondies à la surenchère inférieure la plus proche. Veuillez consulter l'avis aux enchérisseurs publié dans le catalogue pour tout complément d'information se rapportant aux offres par téléphone, en ligne ou par écrit que Bonhams peut accepter en votre nom. Bonhams fera tout son possible pour exécuter ces ordres d'achat en votre nom mais ne sera pas tenu pour responsable en cas d'erreurs ou de manquement à exécuter ces offres d'achat.</p> <p>Paliers d'enchère généraux:</p> <table><tr><td>€10 - 20010s</td><td>€10,000 - 20,0001,000s</td></tr><tr><td>€200 - 50020 / 50 / 80s</td><td>€20,000 - 50,0002,000 / 5,000 / 8,000s</td></tr><tr><td>€500 - 1,00050s</td><td>€50,000 - 100,0005,000s</td></tr><tr><td>€1,000 - 2,000100s</td><td>€100,000 - 200,00010,000s</td></tr><tr><td>€2,000 - 5,000200 / 500 / 800s</td><td>au-delà de €200,000à la discrétion du commissaire-priseur</td></tr><tr><td>€5,000 - 10,000500s</td><td></td></tr></table> <p>Le commissaire-priseur peut, à sa discrétion, diviser les offres d'achat à tout moment.</p>				€10 - 20010s	€10,000 - 20,0001,000s	€200 - 50020 / 50 / 80s	€20,000 - 50,0002,000 / 5,000 / 8,000s	€500 - 1,00050s	€50,000 - 100,0005,000s	€1,000 - 2,000100s	€100,000 - 200,00010,000s	€2,000 - 5,000200 / 500 / 800s	au-delà de €200,000à la discrétion du commissaire-priseur	€5,000 - 10,000500s	
€10 - 20010s	€10,000 - 20,0001,000s														
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€5,000 - 10,000500s															
Numéro client		Titre													
Prénom		Nom													
Nom de la société (pour l'envoi de la facture dans le cas échéant)															
Adresse															
Ville		Département/Région													
Code postal		Pays													
Téléphone portable															
Téléphone fixe															
Adresse courriel (en lettres majuscules)															
Veuillez répondre à toutes les questions ci-dessous															
<p>1. Pièce d'identité fournie: Une pièce d'identité délivrée par le gouvernement <input type="checkbox"/> et (si la pièce d'identité ne confirme pas votre adresse) <input type="checkbox"/> une facture ménagère ou un relevé bancaire. S'il s'agit d'une société, veuillez fournir un Kbis (un document officiel attestant l'existence juridique de votre entreprise commerciale), votre pièce d'identité (comme ci-dessus) (et, si vous n'êtes pas directeur, une lettre vous autorisant à agir), ainsi qu'une preuve attestant les bénéficiaires effectifs de la société.</p> <p>2. Représentez-vous l'enchérisseur ? <input type="checkbox"/> Si oui, veuillez répondre à la question 3.</p>															
Nom, adresse et coordonnées (téléphone et courriel) de l'enchérisseur: Pièce d'identité de l'enchérisseur: Pièce d'identité délivrée par le gouvernement <input type="checkbox"/> et (si la pièce d'identité ne confirme pas l'adresse) <input type="checkbox"/> facture ménagère/relevé bancaire.															
Agissez-vous à titre professionnel ?		Si vous êtes immatriculé à la TVA, veuillez indiquer votre numéro d'immatriculation ici:													
Oui <input type="checkbox"/> Non <input type="checkbox"/>		<input type="text"/> / <input type="text"/> - <input type="text"/> - <input type="text"/>													

Veuillez noter que tous les appels téléphoniques peuvent être enregistrés.

Téléphone ou ordre d'achat en cas d'absence (T/A)	N° de lot	Brève description	Offre d'achat maximale en EUR (hors prime et TVA)	Ordre d'achat de sécurité*

EN SIGNANT CE FORMULAIRE, VOUS CONFIRMEZ QUE VOUS AVEZ EXAMINÉ LE CATALOGUE DES LOTS SUSMENTIONNÉS, VOUS ACCEPTEZ LES CONDITIONS DE VENTE, Y COMPRIS LES GARANTIES ÉNUMÉRÉES, ET VOUS ACCEPTEZ DE PAYER LA PRIME D'ACHAT, LA TVA ET TOUS LES AUTRES FRAIS QUI SÉRAIENT DUS. CECI AFFECTE VOS DROITS LÉGAUX.	
Signature de l'enchérisseur/agent (veuillez en supprimer un):	Date:

*Ordre d'achat de sécurité : une enchère maximale (hors prime et TVA de l'acheteur) devant être exécutée par Bonhams au cas où nous serions dans l'impossibilité de vous joindre par téléphone ou si la connexion venait à être coupée pendant les enchères.

Le paiement ne sera accepté que sur un compte au même nom que celui figurant sur la facture et le formulaire d'inscription à la vente aux enchères. S'il vous plaît, veuillez envoyer par email ou par la poste le formulaire d'inscription à la vente aux enchères dûment rempli.

Registration and Bidding Form

(Attendee / Absentee / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

Bonhams

CORNETTE de SAINT CYR

The Sale, including all bidding and buying, is governed by Bonhams' Conditions of Sale. You should read the Conditions and any Sales Information prior to bidding and ensure you understand the charges payable on any purchase you make. The Conditions also set out certain undertakings by bidders and buyers and limits Bonhams' liability to you. Please note an invoice for a purchased lot will be made out in the name as shown on this form and payment will only be accepted from an account in that name (or the name of the company if the bid is on behalf of that company).

Data protection

Where we obtain any personal information about you when you register or bid with us, we shall only use it in accordance with the terms of our Privacy Policy. A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Client Services Department, 6 Av. Hoche, 75008 Paris, France, +33 1 42 61 10 10, paris@bonhams.com

We may from time to time provide you with information about goods and services that we believe may interest you, based on your previous interactions with us. You can opt out of receiving these communications at any time. If you do not want to receive such communications, please tick this box ☐

Notice to Bidders.

At least 24 hours prior to the Sale, you must provide government issued photo ID, e.g., a passport or driving licence and - if not included on the ID document - proof of address, e.g., a current utility bill, or bank/credit card statement. Corporate clients must also provide their company registration documents, documentary proof of beneficial owners owning 25% or more of the company and confirmation of the named individual's authority to act. Failure to provide these documents may result in your bids not being processed. Clients who are not able to provide documents prior to Sale may opt to bid online using our credit card verification option. Please note we reserve the right to request a bank reference or deposit.

If successful

I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title: Arts d'Asie		Sale date: 11 June 2025	
Sale no: 30764		Sale venue: Paris	
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.			
General Bid Increments:			
€10 - 200by 10s		€10,000 - 20,000by 1,000s	
€200 - 500by 20 / 50 / 80s		€20,000 - 50,000by 2,000 / 5,000 / 8,000s	
€500 - 1,000by 50s		€50,000 - 100,000by 5,000s	
€1,000 - 2,000by 100s		€100,000 - 200,000by 10,000s	
€2,000 - 5,000by 200 / 500 / 800s		above €200,000at the auctioneer's discretion	
€5,000 - 10,000by 500s			
The auctioneer has discretion to split any bid at any time.			
Customer Number		Title	
First Name		Last Name	
Company name (if applicable)			
Company Registration number (if applicable)			
Address			
		City	
Post / Zip code		County / State	
Telephone (mobile)		Country	
Telephone (landline)			
E-mail (in capitals)			
Please answer all questions below			
1. ID supplied: Government issued ID <input type="checkbox"/> and (if the ID does not confirm your address) <input type="checkbox"/> current utility bill/ bank statement. If a company, please provide the Certificate of Incorporation, your ID (as above) (plus, if not a director, a letter authorising you to act), and documentary evidence of the company's beneficial owners			
2. Are you representing the Bidder? <input type="checkbox"/> If yes, please complete question 3.			
3. Bidder's name, address and contact details (phone and email): Bidder's ID: Government issued ID <input type="checkbox"/> and (if the ID does not confirm their address) <input type="checkbox"/> current utility bill/bank statement			
Are you acting in a business capacity? Yes <input type="checkbox"/> No <input type="checkbox"/>		If registered for VAT please enter your registration here: <input type="text"/> <input type="text"/> / <input type="text"/> <input type="text"/> - <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> - <input type="text"/> <input type="text"/>	

Please note that all telephone calls may be recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in EUR (excluding premium & VAT)	Covering bid ★

BY SIGNING THIS FORM, YOU CONFIRM THAT YOU HAVE REVIEWED THE CATALOGUING FOR THE ABOVE LOTS, YOU AGREE TO THE CONDITIONS OF SALE INCLUDING THE WARRANTIES LISTED THEREIN, AND AGREE TO PAY THE APPLICABLE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES DUE. THIS AFFECTS YOUR LEGAL RIGHTS.

Bidder/Agent's (please delete one) signature:

Date:

★ Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or post the completed Auction Registration form and requested information to:

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